



HELSINGIN YLIOPISTO  
HELSINGFORS UNIVERSITET  
UNIVERSITY OF HELSINKI

NORDICA / SUOMEN KIELEN, SUOMALAIS-UGRILAISTEN JA  
POHJOISMAISTEN KIELTEN JA KIRJALLISUUKSIEN LAITOS/RUOTSIN KÄÄNTÄMINEN  
NORDICA/ FINSKA, FINSKUGRISKA OCH NORDISKA INSTITUTIONEN/SVENSK ÖVERSÄTTNING  
NORDICA / DEPARTMENT OF FINNISH, FINNO-UGRIAN AND SCANDINAVIAN STUDIES/  
SWEDISH TRANSLATION STUDIES

мир *mir*  
*friður*  
*peace* *Frieden*  
**PAX**  
*paix* *ειρήνη eirēnē*  
*pace* *rahu*  
*fred* *paz* *rauha*

RITVA HARTAMA-HEINONEN & PIRJO KUKKONEN (EDS.)



*Pax*

## ACTA TRANSLATOLOGICA HELSINGIENSIA (ATH)

is an international series and a multilingual scientific journal with full-length refereed articles published by Swedish Translation Studies at Nordica, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki. The goal of this publication is to promote interdisciplinary theoretical, empirical, and applied research on questions related to the professional fields of translating and interpreting as well as Translation and Interpreting Studies. The series is primarily an open access electronic publication.

## EDITORIAL BOARD

Professor Lothar ČERNÝ, University of Technology, Arts and Sciences, Cologne (Köln), Germany

Professor Peeter TOROP, University of Tartu, Estonia

Professor Cecilia WADENSJÖ, University of Stockholm, Sweden

Professor Ebba WITT-BRATTSTRÖM, University of Helsinki, Finland

Professor Jan-Ola ÖSTMAN, University of Helsinki, Finland

Volume 1: *Kiasm* (2010; <http://helda.helsinki.fi/handle/10138/17463>)  
Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

Volume 2: *Inter* (2013; <http://helda.helsinki.fi/handle/10138/42361>)  
Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

Volume 3: *Pax* (2015; <http://helda.helsinki.fi/handle/10138/135533>)  
Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

Acta Translatologica Helsingiensia  
Volume 3

*Pax*

Edited by

Ritva Hartama-Heinonen and Pirjo Kukkonen

Ruotsin kääntäminen, Nordica  
Suomen kielen, suomalais-ugrilaisten ja pohjoismaisten kielten ja kirjallisuuksien laitos  
Helsingin yliopisto

Svensk översättning, Nordica  
Finska, finskugriska och nordiska institutionen  
Helsingfors universitet

Swedish Translation Studies, Nordica  
Department of Finnish, Finno-Ugrian and Scandinavian Studies  
University of Helsinki

Helsinki – Helsingfors  
2015

Acta Translatologica Helsingiensia (ATH)  
Vol. 3: *Pax*

Published by:  
Department of Finnish, Finno-Ugrian and Scandinavian Studies  
Nordica, Swedish Translation Studies  
P.O. Box 24  
FI-00014 University of Helsinki  
  
E-mail: nordica-kansli(at)helsinki.fi

Cover design: Päivi Talonpoika-Ukkonen  
Cover photo: Pirjo Kukkonen (*Ara Pacis Augustae*, Rome, Italy)

© 2015 Department of Finnish, Finno-Ugrian and Scandinavian Studies  
and the authors

ATH (e-publication): <http://helda.helsinki.fi/handle/10138/17462>

ATH vol. 3 (e-publication): <http://helda.helsinki.fi/handle/10138/135533>  
Helsinki 2015

Printed in Finland by  
Unigrafia  
Helsinki University Printing House  
2015

ISSN-L 1799-3156  
ISSN 1799-3156

## CONTENTS

<i>Promoting peace</i>	7
<i>Towards a culture of peace</i>	
INGEBORG BREINES	
<i>The culture of peace – a necessary utopia?</i>	17
<i>Eight approaches to peace</i>	
RITVA HARTAMA-HEINONEN	
<i>Evolutionary hope</i>	
<i>A Peircean reading of war and peace</i>	35
BEN HELLMAN	
<i>Five Russian plans for peace</i>	
<i>From Leo Tolstoy to Alexander Scriabin</i>	49
HELGA HILMISDÓTTIR	
<i>Friðr in the sagas of Icelanders</i>	60
MAARJA LÖHMUS	
<i>Rauhan kieli mediassa – dominoivasti utopia vai realistinen suunta?</i>	78
IRMA SORVALI	
<i>Fred och fredens språk</i>	93
VIVAN STORLUND	
<i>Human rights update – from sovereignty to coexistence</i>	107
SUSANNA VÄLIMÄKI	
<i>Musical representation of war, genocide, and torture</i>	
<i>Treating cultural trauma with music</i>	122
EBBA WITT-BRATTSTRÖM	
<i>Underjordisk kvinnokamp</i>	
<i>Kvinnosaken och freden enligt Siri Derkert</i>	137
<i>Peaceful reflections</i>	
PIRJO KUKKONEN	
<i>Humanister utan gränser</i>	
<i>Dialoger i och mellan mångstämmiga semiosfärer</i>	149
MIRA NYHOLM	
<i>Om fred och frid i fraser</i>	189
<i>Authors</i>	205





## Promoting peace

As researchers of the arts and of other disciplines, and as human beings, our mission is the “cultivation of our humanity”. This is what Martha C. NUSSBAUM, the Ernst Freund Professor of Law and Ethics at the Philosophy Department, the Law School, and the Divinity School of the University of Chicago, maintains in her book *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* published in 1997. The book features a quotation from SENECA’s *On Anger* as its motto: “While we live, while we are among human beings, let us cultivate our humanity”. Our global ethical mission is *par excellence* to “cultivate peace” while we cultivate humanity, and to promote “the right to peace” (UN, General Assembly, Human Rights Council 20/15). This right to peace belongs to every human being. Ingeborg BREINES, co-president of the International Peace Bureau, and a former director of the UNESCO Office, Director of Women and Culture of Peace, responsible for questions related to peace culture, states the following with reference to the UNESCO Constitution: “That since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed”. BREINES argues that we all must learn to use the language of peace. In brief, peace is the path to dialogues on globalisation, development, equality, education. It inspires us to understand the Other, reducing misunderstandings and promoting self-understanding for the well-being of humankind.

The culture of peace, the processes of peace, and mediation are relevant for all of us on many levels, both locally and globally. As researchers in the arts and sciences, we must constantly develop scholarly networks that have social and global impact between actors such as researchers, diplomats, and negotiators. Furthermore, we need to adopt the best practices to show that communicative, linguistic, cultural, and even world-view-derived misunderstandings *can be solved* wisely with human knowledge and with human will, with words and not with weapons, or rather with “the word as the best weapon”, in the words of Jan ELIASSON, a UN diplomat and negotiator.

In his 2012 speech in Finnish (<http://formin.finland.fi/public/default.aspx?contentid=263259&contentlan=1&culture=fi-FI>; a passage from the speech is translated below in English), the Finnish Minister for Foreign Affairs, Erkki TUOMIOJA, discussed how to analyse peace and conflict processes and mediation:

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 7–14. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

Conflicts are natural processes in our changing world. But it would be for the best if peace processes would start before violent conflicts have become a reality. These are the goals of peace mediation and other means of preventive diplomacy. In these cases, human suffering would be lesser and the costs of the conflicts lower, and we could concentrate on central development measures, such as decreasing poverty and improving the situation of women in the world.

President Martti AHTISAARI, the 2008 Nobel Peace laureate, has observed that many conflicts in the world are due to communicative problems, and that all problems can be solved if we only have the will to solve them. The efforts to write and talk, to conduct research on peace, as well as the problems that lead to conflicts all belong to our daily life. As for the various modalities of peace, we can refer to certain passages in President Martti AHTISAARI's Nobel Prize speech from 2008, which expresses the essential modalities of peace-making: "All conflicts *can* be resolved" and "Peace is a question of *will*".

#### THE RESEARCH PROJECT AND THE SYMPOSIUM

##### *HUMANISTS WITHOUT BORDERS*

*Humanists without Borders*, an interdisciplinary *research project* with societal impact, was established in 2012 by twelve Finnish researchers from the University of Helsinki. Through its name, this project is a tribute to such international organisations as Médecins Sans Frontières (MSF 1971–), Reporters Sans Frontières (RSF 1985–), Traducteurs Sans Frontières (TSF 1993–), and Teachers Without Borders (TWB 2000–).

Professor PIRJO KUKKONEN is the researcher who took the initiative to create the researcher network and who planned and chaired the first symposium of the project. This symposium was held in Helsinki on 22–23 November 2012, with a follow-up discussion at the Tiedekulma – Tankehörnan – Think Corner at the University of Helsinki, on 19 December 2012. The main focus of interest and discussion in this symposium was one of the most local and global concepts, the concept of peace:

Humanistit ilman rajoja

*Tieteidenvälisiä näkökulmia rauhan kieleen: käsitteitä, modaliteetteja ja metaforia*

Humanister utan gränser

*Interdisciplinära aspekter på fredens språk: begrepp, modaliteter och metaforer*

Humanists without Borders

*Interdisciplinary Approaches to the Language of Peace:*

*Concepts, Modalities and Metaphors*

The preliminary questions that the symposium and its follow-up considered were the following:

- How do we, as researchers in the arts, see the language of peace?
- How do we conceive of peace as a concept, as modalities, and as metaphors?
- What types of interdisciplinary approaches can we create, what types of borders can we transcend, and what types of bridges can we construct in the context of peace?
- How do we cherish our humanism and all that is good from the perspective of all humankind?
- How do we speak and write about peace within our disciplines in order to also promote it?

The symposium was held in Helsinki, Finland at the Merikasarmi, Martti Ahtisaari square, in Ritarikatusali and was arranged in co-operation with the University of Helsinki and the Ministry for Foreign Affairs of Finland. The host and co-chair of this symposium was Ambassador Pauli MÄKELÄ from the Ministry. Papers were either given by researchers who represented Finnish universities, the University of Helsinki and the University of Turku, or were from the University of Tartu in Estonia.

The international keynote speaker was Ingeborg BREINES, the co-president of the International Peace Bureau (IPB). Unfortunately, Ms BREINES was unable to participate in our symposium, but her paper was presented by Ambassador Anja-Riitta KETOKOSKI-REXED. The IPB was founded as a result of the Third Universal Peace Congress in Rome in 1891, with Fredrik BAJER as its first president. The bureau received the Nobel Peace Prize in 1910 (see [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1910/peace-bureau-history.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1910/peace-bureau-history.html)). Hence, the IPB is one of the oldest networks for peace culture that remains in operation today.

The second keynote speaker was Erkki TUOMIOJA, Minister for Foreign Affairs and Doctor of Political Science. The title of his speech was *Mistä puhumme kun puhumme rauhanvälityksestä?* [What do we speak about when we speak about peace mediation?] and is available at the website of the Ministry for Foreign Affairs (see Speeches 23 November 2012, <http://formin.finland.fi/public/default.aspx?contentid=263259&contentlan=1&culture=fi-FI>).

Ambassador KETOKOSKI-REXED was the third keynote speaker. She illustrated her presentation, *The Language of Diplomacy and Culture*, with many examples, such as from the seminar *Ways of Promoting a Culture of Peace*. This

seminar was arranged by Ambassador KETOKOSKI-REXED, Ministry for Foreign Affairs, International Development Cooperation, and Professor Johanna LASONEN, UNESCO chair, University of Jyväskylä. The seminar was held in Espoo, Finland, on 13–14 June 2003, with participants from 25 countries who came to discuss peace education and a culture of peace.

A total of 50 participants gathered at the symposium *Humanists without Borders*, representing fields such as linguistics, literature, semiotics, culture, communication, history, arts and music, as well as diplomats, negotiators, and other interested participants. The participants engaged in a lively discussion, introducing new research ideas and views on the concept of peace from a local and global perspective. The organisers are exceedingly grateful for the visibility that this symposium received among researchers and others interested in how the questions of peace and peace culture are approached and can be approached within various disciplines and contexts.

The symposium *Humanists without Borders*, held in November 2012, received a continuation at the Think Corner at the University of Helsinki, in December 2012 with Professor Pirjo KUKKONEN and Ambassador Anja-Riitta KETOKOSKI-REXED serving as chairs. Think Corner events aim at presenting research not only for the academia, but for a wider public as well. Two Finnish authors were invited to speak on a panel that addressed the promotion of peace. They were Arja ALHO, a doctor of political science (whose doctoral dissertation from 2004 is titled *Silent Democracy, Noisy Media*), also the Editor-in-Chief of the journal *Ydin* (for global responsibility, against violence); and the author, journalist and translator Sirpa KÄHKÖNEN, who has written several novels on Finland's war time, particularly focusing on how children experience war. KÄHKÖNEN is also the president of the Finnish PEN (the international association of writers promoting freedom of expression). Professor of Musicology Eero TARAŠTI presented some themes concerning peace in music, and Professor of Nordic Philology Irma SORVALI, approached the concept of peace from a number of different perspectives.

On 20–21 April 2013, *Humanists without Borders* further continued their co-operation with the Peace Union of Finland, at The Social Forum of Finland ([www.sosiaalifoorum.fi](http://www.sosiaalifoorum.fi); Helsingfors Arbis), with the theme of the event being *Peace Culture vs Hatred and Violence* (*Fredskultur i motvikt till hatet och våldet*). Ingeborg BREINES was the eminent speaker, representing the International Peace Bureau (IPB) and UNESCO. The other speakers were Dr Arja ALHO, author Sirpa KÄHKÖNEN, and Professor Pirjo KUKKONEN.

The idea of people acting without borders is currently a popular topic. In particular, as recently as June 2015, historians and diplomats founded a new Finnish organisation, *Historians without Borders*. Their objective is to create a new international network, promoting and deepening the general and comprehensive knowledge and understanding of history (see <http://tuomioja.org/>

blogi/2015/06/historians-without-borders-historiotsijat-ilman-rajoja/). This is an important example of how researchers and negotiators can co-operate in order to contribute to mediation. President Martti AHTISAARI, the founder of the Crisis Management Initiative (CMI), states in an article (*Helsingin Sanomat* 18 June 2015) on *Historians without Borders* that he would have needed the knowledge of historians during his several peace mediation processes in the Balkans, Syria, South Africa, and Kosovo. AHTISAARI adds that owing to their pursuit of knowledge, historians are able to contribute significantly to mediation and conflict resolution. Accurate information on history can therefore facilitate mediation.

We would like to express our gratitude to the Future Development Fund of the Faculty of Arts at the University of Helsinki for their financial support which helped us launch the *Humanists without Borders* project in 2012. With their support, we can continue to conduct research on new topics, and to further develop the Finnish interdisciplinary network of *Humanists without Borders*.

Our deepest appreciation is extended to Ambassador Pauli MÄKELÄ, as well as to the Special Adviser to the Minister for Foreign Affairs in Finland, Tarja KANTOLA. We would also like to thank Ambassador Anja-Riitta KETOKOSKI-REXED, an expert on diplomacy and questions of culture, for all the ideas, texts, books, and practical help we received when planning our symposium.

We are very grateful to all those who presented a paper at the symposium. While many of these presentations are published in the present PAX volume, all those who did not contribute to this volume nevertheless deserve to be acknowledged for their contribution to our symposium. We would like to thank Eero TARASTI, professor of musicology, University of Helsinki for his paper on Richard Wagner, *Peace Themes in Music*, as well as for his musical performances. A special thanks goes to pianist Eila TARASTI, who presented the paper *Battle (and the Noise of Battle): Victory and Peace in Sibelius' and Rautavaara's piano music* and also performed music by Jean SIBELIUS and Einojuhani RAUTAVAARA. Altti KUUSAMO, professor of art history, at the University of Turku, discussed peace and art in his paper titled *The Borders of Peace in Public Art*. Dr Jukka RELAS also delivered his paper on *The Interiors of Power in the Presidential Palace in Helsinki*. Professor of Semiotics at the University of Helsinki, Ahti-Veikko PIETARINEN, introduced his research on *The Shadows of Culturalism*.

The Finnish translator Eila SALOMAA, who has translated books on peace and war into Finnish, presented valuable insights into her process of translating of David CORTRIGHT's insightful book titled *Peace: A History of Movements and Ideas* (2008), translated into Finnish as *Rauha: Ajatusten ja liikkeiden historia* (2011).

We would also thank Dr Ilkka TAIPALE for the numerous boxes of books on peace. We are particularly grateful for *Rauha on sana: Ajatuksia sodasta ja rauhasta* ('Peace is a word: Thoughts on war and peace') edited by Kalevi KALEMAA (Like 2007), which Dr TAIPALE donated to the Department of Finnish, Finno-Ugrian and Scandinavian Studies at the University of Helsinki as well as to the participants of our symposium.

Finally, we extend our sincerest gratitude to all those who attended and listened to the speakers at the symposium organized by *Humanists without Borders* in 2012 and its follow-ups in 2012 and 2013.

### PAX: THE VOLUME 3 OF ACTA TRANSLATOLOGICA HELSINGIENSIA

PAX, or Volume 3 of the journal and series ACTA TRANSLATOLOGICA HELSINGIENSIA, is a multilingual publication that features articles predominantly from those who participated as speakers at the symposium *Humanists without Borders*. Therefore the theme of the present volume is *pax*, the Latin word for 'peace'.

This volume has three sections. The first section, *Towards a Culture of Peace*, contains an article written by Ingeborg BREINES, the keynote speaker of the *Humanists without Borders* symposium. While BREINES was unable to attend the symposium, we are pleased to be able to include her speech in our publication. Her article is a thought-provoking and highly relevant introduction to the theme of the present volume, focusing on the possibility of a culture of peace as well as humankind's right to peace.

The second section, *Eight Approaches to Peace*, contains eight double-blind reviewed articles that are arranged in alphabetical order. The third section, referred to in ACTA TRANSLATOLOGICA HELSINGIENSIA as *Reflections*, and in our PAX volume as *Peaceful Reflections*, includes two articles. Each of these ten articles in total examines peace from their own theoretical departure-point, based on analyses of diverse research data.

The article by Ben HELLMAN provides us with a multi-art perspective on the theme of peace, or as Hellman himself puts it, five Russian plans for peace. The article focusses on Russia prior to the First World War, introducing five visionaries who contributed to the questions of war and peace. These visionaries represent the fields of art (VERESHCHAGIN), literature (ANDREYEV and TOLSTOY), and music (SCRIABIN). Some of them were also candidates for the Nobel Peace Prize, among them TSAR NICHOLAS II, the fifth visionary analysed by HELLMAN.

Art, combined with both the cultural study of trauma and music analysis, provides the framework for the article by Susanna VÄLIMÄKI. By analysing three musical examples, she investigates how traumas related to war, genocide, and torture can be given musical representations. These representations of collective and cultural trauma illustrate how traumas can be analysed by employing the cultural practices of art and its resources for meaning-making. Art can function

as collective remembrance because it provides us with a means to remember, mourn, and process traumas, and thus also enhance self-knowledge. Here the emphasis lies not on the individual, but on the societal and collective experience.

Ebba WITT-BRATTSTRÖM's article focuses on art as a means of advocating peace as well as feminism. The object of her analysis and discussion is a fresco in concrete, *Ristningar i betong* (1962–1965), by the Swedish artist and feminist Siri DERKERT. Exemplifying DERKERT's anti-patriarchal view of art, this fresco presents a selection of well-known feminist thinkers. According to WITT-BRATTSTRÖM's interpretation, DERKERT's message evolves into an ahistorical one, reflected not only by these particular male and female thinkers and politicians, but rather by a group of anonymous women who are also painted in the fresco and who make their voices heard through their singing and dancing (in fact, through their movement).

The departure point for several of the PAX articles is language that has been complemented by an interdisciplinary approach. Helga HILMISDÓTTIR considers the use of the word *friðr*, peace, in Icelandic sagas. Her research material dates back to 1200–1350, providing us with a historical account of the functions of this noun and some of its derivations. HILMISDÓTTIR's semantic analysis is context-driven, and she concentrates on the meaning potentials of *friðr* as a lexical item both as an individual and a societal phenomenon; her discussion also concerns the noun *ófriðr*. HILMISDÓTTIR proposes five situation-bound and conventionalised facets in the use of *friðr* in medieval times, each sharing the common content of 'harmony' or 'agreement'.

Ritva HARTAMA-HEINONEN begins her article with a semantic-lexicographical analysis of the nouns *peace* and *war* and their Swedish and Finnish counterparts. This brief linguistic enquiry provides background for the second and more comprehensive analysis. This latter analysis adopts a Peircean-semiotic interpretation and orientation to the questions of war and peace, which HARTAMA-HEINONEN suggests that they be re-interpreted as questions of *love* and *hope*.

Semiotics is also the departure point for the article by Pirjo KUKKONEN. She offers a semiotic, modality-centred analysis of the concepts of peace and humanity based on certain presentation speeches as well as on Nobel lectures delivered by Nobel laureates in peace and literature. KUKKONEN argues that on the one hand, peace fosters peace, but on the other, as a manifestation of art, literature is likewise a manifestation and voice of society.

Irma SORVALI's contribution to this volume combines many of the aforementioned approaches to peace and to the language of peace: etymologies and meanings in Latin and Greek; the word *peace* in modern languages; peace as the theme and motif in literary works from the ancient times to the present; war, peace, and antimilitarism in literature; verbal and visual symbols of peace, and

peace in visual art; and culture-specific manifestations of peace, such as songs. In these analyses, war is a factor that cannot be neglected, yet the primary emphasis is on peace and its manifestations in verbal and visual contexts.

Mira NYHOLM's presentation in turn provides a phrase-level complement to the several linguistic analyses of *peace* examined in this PAX volume. Her article discusses fixed phrases in Finnish and Swedish, such as collocations, proverbs, similes, metaphors, idioms, and other sayings. Her focus is on expressions that pertain to peace, and that are often of metaphorical nature. The diachronic data were collected from a selection of dictionaries and databases, consisting of phrases that are universal, culture-bound, and unique.

Maarja LÖHMUS bases her article on media studies. She emphasises the role of a global cultural sphere and the use of new global technology as a means for introducing world cultures. According to her interpretation, this is the mechanism for reinforcing the presentation of both science and culture, and for pursuing a better intercultural understanding and peaceful relationships between them. LÖHMUS proposes virtual sites as a learning environment for culture and language studies. If combined in virtual portals, current and future databases would function not only as reserves of stored knowledge, but as a stimulus and source for active discussion as well.

Vivan STORLUND approaches peace as a question of human rights. STORLUND argues that we need to change our practices and update our perceptions in order to promote a culture of peace, we must promote a culture of human rights. STORLUND's article, which was originally inspired by the 2003 symposium titled *Ways of Promoting a Culture of Peace*, organised in Finland, illustrates a number of critical points regarding our Western-focused lines of approach, and indicates an urgent need for re-evaluation.

We wish to thank all the authors for their co-operation and for their contributions to this PAX volume. As is customary, the authors are responsible for the ideational, ethical, linguistic, and textual choices they have made in their articles.

Our thanks are likewise extended to our anonymous reviewers for their valuable work and indispensable comments. Furthermore, we wish to express our gratitude to the members of the Editorial Board of ACTA TRANSLATOLOGICA HELSINGIENSIA.

Finally, the publication of the present volume was made possible by the generous financial support from the Helsinki University Tulevaisuusrahasto – Framtidsfonden – the Future Development Fund.

Helsinki, September 2015

Ritva Hartama-Heinonen and Pirjo Kukkonen



*Towards a culture of peace*



# The culture of peace – a necessary utopia?

Ingeborg Breines  
International Peace Bureau  
Norway

**Abstract:** The notion and the vision of a culture of peace was developed by UNESCO, the UN Organization for Education, Culture and Science, in cooperation with a huge number of individuals, organisations and institutions over the ten years leading up to the year 2000, the International Year for a Culture of Peace. Some 75 million people signed the UNESCO Manifesto on a Culture of Peace, thereby showing both their desire for a world without war and accepting to contribute to fostering a culture of peace, on different levels and at different scales. Many, even most people, have this wish to contribute to finding non-violent solutions to conflicts without using force, unfair methods and violence, be it on a family level, a local level or on national or international levels.

This hope for a better and more peaceful world has through the centuries been considered more or less realistic. Some consider human beings greedy and evil by nature, only capable of catering to their own desires. Whilst others see human beings as in need of both social interaction and to feel useful in a social context, as well as being incapable of profound happiness as long as injustice and misery exist. Major religions all have their Paradise or Shangri La and major political movements such as communism or socialism have had/have their guiding vision of an ideal society. A number of philosophers, including Plato and Rousseau, have concretized how this can be done in practical terms. People have migrated and continue to do so in the search of *a new land* and a better life.

## UTOPIA

It was Thomas More who first used the notion “Utopia”, in 1516. He underlined that an ideal society, a Utopia, could be built by people here and now, not in a next life. In many ways, such a humanistic forward-looking way of thinking is at the basis of most major human developments. Envisioning, describing and defining strategies towards a preferred future are done in futurology or future studies in a systematic manner. Sometimes it can be a fruitful exercise to imagine the Utopia at a given time in the future and then reflect on what brought us from where we are today to this desired situation. See e.g. Ravi Morey, *Looking Backward: 2050–2013*.

In modern times, at least in the Western part of the world, it is probably the Hippie movement of the 1960s that had the strongest faith in a utopian society. The movement shared a strong belief in the creativity and solidarity of people, in freedom and justice for all, besides protesting against rigid power structures, war economies and traditional hierarchical thinking. The search for new ways of interacting and loving inspired new energy into both the women’s movement and the peace movement, and partly also into the labour movement.

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 17–31. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

Some of these ideas have in recent time led to a new movement or movements such as *the Occupy-movement*, *the Arab Spring* and *Les Indignés*. These developments towards participatory democracy and a new type of humanism and away from wild capitalism mobilize mainly through social media. Their slogan: “We are the 99% – they are the 1%” has found echo all over the world.

Now, in a world in unrest with a growing and rather generalized acceptance of militarization and use of force in international relations, it seems yet again of utmost importance to promote the vision and program of a culture of peace as a necessary utopia – to be reached in our time.

## THE CULTURE OF PEACE

The concept and vision of a culture of peace was developed by UNESCO as of the 1980s with involvement from many professional groups: women, youth, artists, scientists, journalists, educators, peace activists, politicians, NGOs and others. UNESCO wanted to renew interest in the normative instruments, institutions and programs of the UN and create enthusiasm and commitment to the goal of “no more war”. UNESCO set out to strengthen the vision for a desired future in accordance with the UN Charter “to save succeeding generations from the scourge of war”.

At the initiative of UNESCO, the UN made the year 2000 the International Year for the Culture of Peace as a very symbolic start of the new Millennium. The International Year was followed by a Decade for a Culture of Peace and Non-violence for the Children of the World (2001–2010). This major movement of hope and inspiration was, however, undermined by the attacks on the Twin Towers in New York 11. September 2001. These events turned the world’s attention towards the fight against terrorism. The need for long-term peace building was put outside mainstream thinking. Fear and the fight against terror has since then dominated both the international discourse and the use of resources. The agreed UN Declaration and Program of Action on a Culture of Peace became mainly words on paper or underutilized guidelines, except in the quarters of the strong, convinced and courageous peace promoters and pacifists.

The Manifesto 2000 on a culture of peace, which was developed by UNESCO in cooperation with Nobel Peace laureates, was signed by more than 75 million people committing themselves to: “respect all life, reject violence, share with others, listen to understand, preserve the planet and rediscover solidarity”: [www.unesco.org/manifesto2000](http://www.unesco.org/manifesto2000). This gives evidence to people’s longing for peace, and also show the sometimes huge discrepancy between people and their governments, even in democracies.

The culture of peace vision emphasizes peace not only as the absence of armed conflict or war, however important that is, but focuses on the content and

the conditions of peace. It also requires a positive, dynamic participatory process where dialogue is encouraged and conflicts are solved in a spirit of mutual understanding and cooperation. The challenge is how to help develop a mindset that would enhance the transition from force to reason and from conflict and violence to dialogue and peace. How best to support the development of a stable and prosperous world, a world at peace with itself, saving resources by making war and armed conflicts obsolete?

The culture of peace program analyzed and confronted commonly held beliefs or myths, such as (i) if you want peace, prepare for war, (ii) nothing can change because violence is inevitable and intrinsic to human nature, and (iii) violence is an efficient method for solving problems and disputes.

In the context of the culture of peace program it was stated loud and clear that if we want peace, we must prepare for peace. We should not only have ministries of defence or security, but ministries of peace or a culture of peace; not only prestigious military academies, but obligatory peace education at all levels of the school system; not only peace research that is preoccupied by following the developments of new weapons, armed conflicts and national security issues, but peace research that truly helps us to understand and to solve conflicts creatively and in non-violent ways.

The scientists who developed the UNESCO Seville Statement on Violence (1989) underlined that: “It is scientifically incorrect to say that war or any other violent behaviour is genetically programmed into our human nature”.

The culture of peace concept has strong connotations to agriculture. To build or to cultivate peace takes time and knowledge in the same way as it takes time and care, knowledge and concern to make a seed grow. Cutting down a tree takes little time, and, only small minds are needed for destruction.

The word *culture* is used as part of the culture of peace concept mostly in the wider sense of culture as ways of living. Culture of peace does, however, also link to art and creativity. Time, know-how, a constructive mind-set, patience and commitment are needed in artistic work, as in agriculture. Culture *for* peace is different from the concept of a culture *of* peace as it has as its base the fine arts. Dance, music, visual art, theatre, film and literature are used in order to build and inspire peace. Culture *for* peace is clearly an important part of the culture *of* peace.

## WOMEN AND A CULTURE OF PEACE

Individual women, women's networks and women's organizations have from the very beginning taken a special interest in the culture of peace. The relationship with UNESCO was felt as very rewarding from both sides, not least because the very charismatic Director General of UNESCO at the time, Federico Mayor, strongly encouraged and highly valued women's contributions.

The UNESCO Women and a Culture of Peace Programme, which I was fortunate to head, was established after the Fourth World Conference on Women, Beijing 1995, with the primary objective to mainstream a gender perspective on the major UNESCO trans-disciplinary project: Towards a Culture of Peace. Serious work had started already prior to the Beijing Conference, which *inter alia* resulted in the concept of a culture of peace being used in the Beijing Platform for Action as the first official use of the term in the UN system outside UNESCO. The Statement on Women's contribution to a Culture of Peace, 1995, was signed by most of the few women heads of states and governments at the time – and a lot of other prominent and engaged personalities.

The priorities of the Women and a Culture of Peace Program were:

- To support women's initiatives for peace,
- To empower women for democratic participation in political processes and to increase women's capacity and impact in economic and security issues,
- To contribute to gender sensitive socialization and training for non-violence and egalitarian partnerships with a special focus on young men and boys.

The program attracted attention worldwide. Because of the many conflicts in Africa at the time, it had a special focus on that continent. It was most rewarding to be in a position to assist the many strong and courageous women to meet, to network, to strategize, to learn from each other, to develop policies and didactic material that at least sometimes would help them in acute difficult situations or to tackle or transform deeply rooted conflicts.

Most studies on women and war/peace focus on women in conflict or post-conflict situations. A gender perspective on the culture of peace seeks more to inspire the strengthening of policies of prevention, of nonviolent conflict transformation, peacemaking and peace building.

## MASCULINITIES

UNESCO organized as part of the Women and a Culture of Peace project one of the first international conferences on male roles, masculinities and violence in 1997, in Oslo. Connections between certain types of masculinity and violence were discussed, as well as how masculinities can change in ways favourable to peace, notably the social, cultural and economic conditions producing violence. The challenge was to develop political and practical strategies for reducing men's violence and to seek ways to raise boys that would emphasize qualities such as emotional response, caring and communication skills, which are vital to a culture of peace.

Statistics gathered by the researchers, however insufficient, show that men, mostly young men, are responsible for almost 90% of all physical violence. Participants emphasized, however, that most men are not violent, nor have natural violent inclinations. It was argued that men, in general, through their upbringing, feel entitled to dominant positions in the family, in work and political life, and react negatively when this entitlement is not fulfilled. Young men may feel marginalized and disempowered when they, e.g. due to the globalization process, do not, in the same way as before, inherit work from their fathers and dominant positions in the family and in society. These reactions might lead to domestic violence, violence in schools or in the street, adherence to extremist gangs and sects, or wanting to join institutions which may use force, such as the police and the military. Some groups of men were seen as becoming risk factors, not only to them, but also to society at large.

*The hegemonic masculinity* was considered a straight jacket for many men with its insistence on stereotyped expectations to men to be the breadwinner, the “over-decisive”, forceful, non-emotional, aggressive and fearless (even of war and weapons of mass destruction). In addition, men showing *traditional female attitudes* tend to be negatively perceived since “the female” has a lower status in society.

Given the existing gender imbalance in political and economic life, it is very important that men, who are the current power brokers, participate actively in the discussion on developing egalitarian partnerships and reducing violence and force.

The journalist and author Jonathan Power, Transcend, has raised the question as to whether a surplus of men will give a deficit of peace. Worldwide, according to him, there are some 104 women to 100 men. A few countries have an inverse gender ratio primarily due to son preference. He estimated that there are some 62-68 million “missing women” in Asia, a situation which risks to gradually undermine everyday life equilibrium. Other research findings reinforce this view by indicating that women have a stabilizing factor on men. There is e.g. less criminality among married men and mixed workplaces are healthier than single sex workplaces.

An initiative for a Men’s Day, which originated in the Caribbean, has since several years been celebrated in a growing number of countries, putting emphasis on the new challenges for men and boys in a globalized world, as fathers, as egalitarian partners and as non-violent actors.

## GENDER DIFFERENCES

The great majority of the poor, the illiterate and the discriminated against continue to be women and the great majority of the world’s economic and political

leaders are men. 70% of the approximately 1.2 billion poor are women. There is no real democracy as long as women do not have a proper say. In numbers women are in majority, but in power relations they are in minority.

The world is actually full of alarmingly *unfinished democracies* with only some 17% women in governments and some 21% women in parliaments on a global average according to the statistics of the Inter Parliamentary Union (IPU 2013). The trend is, however, positive, even though far too slow.

A few international studies indicate that societies with a high level of gender equality have a low level of violence. A few other studies confirm a general popular opinion that women in general have more of a “dovish” or “soft-power” approach to issues related to war and peace than the generally more “hawkish” and “hard-power” attitude of men, notably men in decision-making positions. A key question is therefore whether the world would be different – more just and peaceful – with better gender balance in governance at different levels.

Much more research is needed within and across different disciplines in order to try to answer such a question and to deepen our understanding. These typically under-researched security issues are complicated, complex and intertwined, affected by a lack of transparency and perhaps even with some taboos.

Foreign affairs and defence issues remain usually remote from democratic decision-making and popular involvement; an issue that is frequently raised by feminist peace researchers. Gendering and democratizing the security discourse, the most opaque and patriarchal part of the political system, would probably contribute to an alternative reading of history, a different analysis of the present and in policy formulations more in line both with the human security and the culture of peace concept.

Women’s attentiveness to life may well give women an asset as to the “supreme human right”, the right to life; and it may well be at the core of a humanistic approach to conflict resolution, peace building and development. The demands related traditionally to women’s “mothering and caring functions” provide valuable training in empathy, patience, dialogue and cooperation – important factors for conflict transformation and peace building.

### SECURITY COUNCIL RESOLUTION 1325

The Security Council, strongly encouraged by women's organizations, feminist researchers and women peace activists and with the attentive Bangladeshi ambassador, Anwarul Chowdhury in the Security Council, passed an unprecedented and historical resolution on Women, Peace and Security, 31 October 2000 (SC 1325). This resolution is particularly important because it is passed by an organ with high status among Member States of the UN, it is a binding document and it is potentially also an important step towards a gender perspective



on security issues – which again may lead in the future to a stronger emphasis on human security (as opposed to, or complementary, to national security). The resolution, however, gives more attention to women in conflict and post-conflict situations, and is weaker when it comes to practical and political measures for the strengthening and use of women's potential for peace building, negotiation and prevention.

Women have traditionally been the strongest opponents of militarism. It is therefore a sad contradiction that Security Council resolution 1325 on Women, Peace and Security, that women's organizations wanted as a tool to empower women in important male dominated areas, in many countries now is used to get more women into the military. Thereby sneakily militarizing also women's minds with the military systems traditional focus on enemy images and competition instead of cooperation. As an example from my own country, the Norwegian Plan of Action on SC Resolution 1325, which was one of the first to be developed and which has been used as a model in many countries, had in its first version only one quantified goal: a desired percentage of women in the military.

## THE RIGHT TO PEACE

*The right to peace* was originally a UNESCO idea from the 1990ies, developed in the context of the culture of peace program. The idea was, however, turned down primarily by Western countries. It was argued that there is no need for such a new human right, because if all existing human rights were implemented, the sum total would be peace.

Civil society organizations, notably the Spanish Society for International Human Rights Law, have, however, continued to work for the right to peace both in order to keep a visionary process going and with the hope that it eventually would become a legal right. There are some recent interesting developments: The Human Rights Council adopted resolution 20/15 on the right to peace July 2012, and an Open-Ended Working Group on the Right to Peace was established. (<http://www.aedidh.org/?q=node/2143>.) The first session of the OEWG took place in February 2013 in Geneva with the mandate of progressively negotiating a draft United Nations declaration on the right to peace.

## DISARMAMENT FOR DEVELOPMENT

A seemingly growing use and acceptance of violence worldwide, coupled with an impotence of "the international community" both to meet the needs and interest of the majority of the world's people and to tackle problems and conflicts in a

non-violent manner, is alarming. The old Roman devise “if you want peace, prepare for war”, seems to continue to be, also unconsciously, echoed in international relations. The gap between the global military and social expenditure continues to widen. Despite a certain flattening out of the military costs in 2012 due to the economic crisis in the West, military budgets are well beyond 1.7 trillion dollars (SIPRI yearbook 2013), thereby exceeding even the peak Cold-War military budgets. Of these 1.7 trillion US dollars a year, some 100 billion dollars a year are devoured by the nuclear weapons industry for weapons whose production and use should be ruled out on military, political, legal, ecological and moral grounds.

Only some 10% of the annual military costs would be enough to meet the Millennium Development Goals, the MDGs, agreed to by all world leaders in the UN in 2000. Despite progress to halve the world’s poverty, hunger, illiteracy, AIDS and child mortality by 2015 and provide better basic health care, improve maternal health and bridge the gender gap in opportunities, there is a constant lack of resources to meet people’s basic needs. Imagine that one year military spending equals more than 600 years of the regular budget of the UN. If we want the UN to be able to tackle its core responsibilities, we will have to move the money to where the real needs are.

Substantial reductions of the world military expenditures could eliminate the poverty whereby nearly one third of humanity lives in insufferable conditions. This structural violence is unacceptable – and unnecessary. Excessive military expenditure not only represents a theft from those who are hungry, but is also a totally ineffective means of obtaining security.

At the Rio+20 conference in 2012 it was decided to develop a new UN agenda for sustainable development. The UN has established a working group to prepare the Post 2015 Development Agenda. Even though many organizations and institutions are aware that it was a mistake not to have *peace* as a defined goal in the Millennium Development Goals, and despite the fact that many acknowledge the obvious relation and interdependence between peace and development, it is still uncertain whether member states would want peace as a stand alone goal in the new Sustainable Development Goals, SDGs.

In order to obtain a holistic approach to development that includes *peace*, civil society will have to mobilize broadly and link up with the peace-oriented members of academia, government officials and UN staff members. The positive outcomes of the four UN world conferences on women can largely be attributed to such a broad cooperation. The themes of these four conferences can also serve as a model in its insistence on a holistic interrelation and interdependence between *equality, development and peace*. One element could not be achieved without the other.

The International Peace Bureau is one of the international organizations working for *peace* as a stand-alone goal. IPB also campaigns for a world wide

10% yearly reduction in military spending to finance the new sustainable development goals. The International Peace Bureau insists on the need to prioritize welfare over warfare. ([www.ipb.org](http://www.ipb.org).) Such an internationally controlled phasing down of the abnormal military costs is absolutely feasible. It takes, however, political will and courage to get out of the present grips of the military industry. This reduction in military's costs would be beneficial to all, except the military industry where conversion to civil production would be required.

With the financial crisis in the West and the very unequal distribution of wealth in many countries in the south, it is obvious that we cannot continue to misuse the world's resources for military purposes. Peace and disarmament is becoming a question of survival for people and for the planet.

### EDUCATING FOR GLOBAL CITIZENSHIP

The preamble of UNESCO's Constitution states: "Since wars begin in the minds of men, it is in the minds of men that defences for peace must be constructed" (1945). This quote conveys a belief in the importance of education and socialization in changing mind-sets and attitudes. A relevant question in gender context is: Are women more than men inclined to culture of peace principles or feel more affinity with the culture of peace? If so, are we socializing girls for a culture of peace and boys for a culture of war and violence? If this is proven to be correct, how do we socialize both girls and boys and women and men for peaceful conflict transformation, dialogue and a culture of peace, as well as for responsible and global citizenship?

The UN project *Education First* gives new energy and attention to education for global citizenship. If implemented broadly, education for global citizenship may lead to a new feeling of solidarity, as well as to a responsibility to protect and care for both humanity and the planet.

### SHORT TERM HUMANITARIAN AND LONG TERM HUMANISTIC APPROACHES

Too often we see mechanical, preconceived, uncreative, culturally and linguistically insensitive, gender-blind, uninformed, a-historical and undigested "real-political" approaches to conflicts. It seems that we are more into competition for resources and power than seeking co-operation and overcoming differences. Are we too fragmented and not sufficiently comprehensive in our approach to really make a sustainable difference to the lives of people in zones of conflict and war? Are we not involving properly the locals and local competence and culture in our attempts to help? And if we involve the locals, are they representative, and are women and women's insight, experience, talents, needs and interests taken into consideration?

The peace-building arena seems to be dominated by some kind of emergency thinking of short-term relief, stabilization and efficiency. The long term and preventive aspects are less in the forefront. In addition, and increasingly, both the immediate emergency and the middle-term humanitarian work is dangerously getting mixed up with military actions and operations. The lines between military and emergency operations are getting blurred – with all the potentially negative implications.

Perhaps there is a need to reinforce both a humanistic approach and attitude to conflict resolution, peace building and development. And perhaps it is high time to revalue the human sciences? The human sciences are primarily geared towards understanding individuals or groups of people, their interaction and products in a given context. This would normally entail openness to new situations, to languages, to cultural expressions and to looking at a given situation in an historic and comprehensive manner. Perhaps the human sciences are particularly apt to raise questions that do not necessarily find answers easily? Perhaps the humanistic inclined scientists understand the complexities of the human mind and of society and its structures and do not easily fall into the trap of (over-)simplifications?

The vast amounts of resources used for military purposes, peacekeeping and in conflict and post-conflict humanitarian assistance depict our failure to meet basic human needs and concerns in an adequate and timely manner. Instead of trying to tackle problems and conflicts at the roots, we mainly deal with symptoms and undertake “stop-gap” measures in times of crisis. Acting in a timely manner with long-term preventive measures to radically address the root-causes of violence: poverty, exclusion, ignorance, inequality and injustice, would be more humane and less costly. Prevention is better than cure also in this context. Hence the importance of re-instituting the humanistic long-term values, lest we all have to become part of an unsatisfactory and mostly unsuccessful humanitarian fire brigade, always coming late, after the suffering and the destruction.

## MILITARIZATION OF THE MIND

To build peace, we need to unlearn the codes of a culture of war and violence. Instead, there is an ongoing, growing and sometimes aggressive militarization of the mind, in schools, in universities and through mass media. As universities are lacking in official funding, the military industry is buying its way into academia. The trend is strong in the USA and coming also to other continents. Some even speak about a colonization of the universities by military industry/ defence interest and the broad and growing security sector. It is difficult, however, to have a full overview because some research is direct military research and some is dual military-civilian research. More public knowledge is required.

Besides the question of brain drain from more productive sectors, this militarization of the mind enhances the need for a code of conduct for scientists like the medical doctors have their Hippocratic oath. “*Do no harm*” is most relevant also in science. Attempting to make a universal code of conduct for scientists, UNESCO researched more than 115 existing ethical guidelines/principles/norms (some 40 international and some 80 national) and in addition looked at the guidelines of some universities and workplaces.

Particular inspiration can be found in the Russell – Einstein Manifesto and in Nobel Peace Prize laureate Joseph Rotblat’s oath: “*I will not knowingly carry out research which is to the detriment of humanity*”. Student Pugwash (conferences on science and world affairs) groups echo this: “*I will not use my education for any purpose intended to harm human beings or the environment*”.

UNESCO’s humanistic mandate is important in order to help confront the present materialistic trend with its focus on material wealth, economic growth and insane and unsustainable production and consumption patterns. UNESCO was established as the intellectual and ethical body of the UN – to be, as it was said by the British Minister of Education, Ellen Wilkinson, in 1945: *A world wide brain workers parliament*.

Working on an ethical code of conduct for scientists is part of UNESCO’s overall efforts to try to connect the basic values of science with the ideals of social responsibility and accountability. ICSU, the International Council of Scientists, established by UNESCO, have developed Standards for Ethics in Science. And in 1997 the Commission on Ethics of Science and Technology, COMEST, was established to guide and inspire the work of the Organization in this field. However, so far no agreement has been made by member states on a new code of conduct for scientists. Do we have to draw the conclusion that there is so much money in production of and trade in lethal weapons, as well as continued misguided pride, that countries are not willing to sign such a code of conduct for scientists, at least not for now?

## LANGUAGE OF PEACE, LANGUAGE OF WAR

Military decisions are to a large extent kept outside democratic processes. Descriptions given of “reality” are presented as neutral, “scientific”, undisputable, in the interest of the state and our security. A few insiders own the language of “reality”, primarily people (mostly men) who earn their living from the military industry, the world of strategic analysis and wars in one way or the other. Unfortunately, the media far too often repeats this type of language uncritically. In addition, the use of technical words and abbreviations unfamiliar to most people hampers people’s involvement. The language of peace is often seen as naïve, unprofessional and emotional.

If we look at who is participating in the public debate on security issues, we find a very small minority of women. This is under-utilizing the competence and experience of half of humanity. Women can, and do, play a very important role in conflict transformation and peace building. Their participation in defining the strategies of security may even be vital for the survival of the planet. They enact often an alternative type of rationality – the rationality of care. Most women are strong in their protection of children and the weak. They want children to be born into this world without the threat of war and nuclear annihilation.

In times of tension it becomes difficult to get to the truth, by many considered to be the first victim of war and armed conflict. Parties in conflict are fighting for the hearts and minds of people. The thinking of the “belligerent” class is impenetrable – the language often false, turned upside down or inside out – using words that people link to honourable causes to conceal war mongering. The machinery of propaganda is a vast business.

Even frequently used terminology such as “the international community”, “the people,” “the nation” and “we” lacks in clarity. This terminology seems to express a consensus, but may not be covering both women and men, but instead mostly relate only to “the powerful”, where women’s concerns and viewpoints are not necessarily taken into consideration – nor those of the vast majority of men.

Having a high level of knowledge has always been the hallmark of the peace movement. However, being too eager to learn to use the language of the “war industry insiders” may influence our own thinking and hamper the struggle for peace, real democracy and justice. This is described e.g. in Carol Cohn: *A feminist spy in the house of death: Unravelling the language of strategic analysis* (in *Women and the Military System*, by Eva Isaksson). When Cohn was admitted as an intern in a nuclear weapons factory in the US, she did not feel that she was being heard in her discussions with the insiders and thought it would be useful to learn to master their language. But in doing so she noticed she was alienating herself from her own thinking.

Recently the book *Ordbok for underklassen (Dictionary for the Underclass)* by Arne Klyve and Jon Sæverud created debate in Norway. The authors argue that the ruling class uses a language, words and concepts made to conceal the truth, distract, confuse, des-inform and fool us. The New Public Management, inspired by big international corporations, has invaded public discourse with a pronounced view to make public sector more efficient. In reality, according to the authors, this non-progressive management concept alienates people and undermines democracy since the political discourse thereby becomes difficult to grasp and understand. The goal is to make decision-makers look better and more efficient than they are, and hamper people’s questioning. The authors refer e.g. to the then Norwegian minister of defence who said to the pilots that

they had “delivered world class achievements” when Norway, as a part of NATO, bombed 588 times in Libya (in the no-fly zone). This way of speaking about war is unheard of previously in Norway. It is cynical and grotesque to use the word “deliver” when you speak about bombing in a war as if it was a sports achievement.

When people in Norway have not protested more loudly to Norwegian participation in the NATO “interventions” in the Balkans, Afghanistan and Libya it may be that people in general have not been able to look behind the words used for these wars, such as “humanitarian interventions” or “humanitarian operations”. Establishing a “no-fly-zone” in Libya looked perhaps innocent at the outset. Mainstream media, in Norway as elsewhere, echoed to a large extent deliberate dis-information by warmongers and their short-term interventionist thinking. There are too many who earn their living from producing, selling and authorizing the use of lethal weapons or who, like vultures wait for the destruction and thrive on misery and the need for reconstruction. For instance in relation to Syria, the media keeps saying that some countries are blocking a solution to the Syrian civil war, meaning that they are blocking a military “solution”, as if that is the only solution. Those working for non-violent solutions are hardly worthy of any media coverage nor adequate funding for their activities.

To use Norway yet again as an example, there are presently strong, well-funded and glossy advocacy campaigns in favour of the military, geared towards the general public, the schools and young people. Campaigning for the military in schools is most unusual in Norway, so why now? Is it for fear that people will start questioning the strongly growing Norwegian military industry and the NATO membership? Are people starting to see that NATO no longer acts as a defence organisation, but more and more do aggressive “operations” so called “out of area”? NATO’s use of sophisticated and extremely lethal weapons also inspires others to do the same in an endless spiral of weapon production, trade and use. The buying of the attack-bombers, the Joint Strike fighters, F-35, to a colossal expense, might turn out to be more unpopular than first envisaged, and the same may happen with the decision to have as of 2015 so called *gender neutral* military service, as obligatory for girls as for boys. Since the number of recruits is less than one third of the cohort, it is stated that nobody will have to enter military service who do not want to. However, civil service does not exist any more in Norway, and it remains to be seen what will happen in practical terms.

The goal of the feminist movement was not for women to become like men, but to provide equal opportunities for girls and boys, women and men. Instead of getting more young men into civil service, we get more women into military service. Culture of peace – indeed a necessary vision that needs our concerted efforts!

## BIBLIOGRAPHY

- Beijing Declaration and Platform for Action*. Fourth World Conference on Women, 15 September 1995.
- BJERELD, Ulf 1998. *Kön och politiskt våld. Attityder under svensk efterskrigstid*. Göteborg: Gidlunds Förlag.
- BREINES, Ingeborg 2010. Women's contribution to a culture of peace. In: *Yearbook Peace Culture*. Klagenfurt: Drava Verlag.
- BREINES, Ingeborg, Robert CONNELL & Ingrid EIDE (eds.) 2000. *Male Roles, Masculinities and Violence. A Culture of Peace Perspective*. Paris: UNESCO Publishing.
- BREINES, Ingeborg, Dorota GIERYCZ & Betty REARDON (eds.) 1999. *Towards a Women's Agenda for a Culture of Peace*. Paris: UNESCO Publishing.
- BREINES, Ingeborg & Hans D'ORVILLE (eds.) 2006. *60 women for the 60 years of UNESCO. Constructing the foundations of peace*. Paris: UNESCO.
- CHENOY, Anuradha 2002. *Militarism and Women in South Asia*. New Delhi: Kali Books.
- COHN, Carol 1988. A feminist spy in the house of death: Unravelling the language of strategic analysis. In: *Women and the Military System* by Eva Isaksson. Harvester Wheatsheaf. 288–317.
- CONNELL, Robert 2005. Change among the Gatekeepers: *Men, Masculinities, and Gender Equality*, in the Global Arena. The University of Chicago.
- International Peace Bureau. *Opportunity Costs. Military Spending and the UN's Development Agenda. A view from the IPB*. IPB 2013.
- KLYVE, Arne & SÆVERUD, Jon 2013. *Ordbok for underklassen. Slå tilbake mot byråkratispråk og nyord fra næringslivet* [Dictionary for the Underclass]. Oslo: Spartacus.
- MAYOR, Federico 1994. *The New Page*. Paris: UNESCO Publishing.
- POWER, Jonathan. *A Surplus of Men, A Deficit of Peace*. Jonathan Power Columns, 16 July 2002.
- REARDON, Betty A. 2001. *Education for a Culture of Peace in a Gender Perspective*. Paris: UNESCO publishing.
- SIPRI, Stockholm International Peace Research Institute. *Yearbook 2013*.
- Spanish Society for International Human Rights Law ("SSIHRL"). *The Santiago Declaration on the Human Right to Peace/Statutes of the International Observatory of the Human Right to peace*. 2010.
- United Nations Resolution 53/243 AB: *Declaration and Programme of Action on a Culture of Peace*. Fifty-third session, October 1999.
- United Nations Security Council Resolution 1325 on Women, Peace and Security*, adopted, 31 October 2000.
- UN Millennium Development Goals, MDGs, 2000–2015.
- UNESCO, *Seville Statement on Violence*, Spain, 1986. Subsequently adopted by UNESCO at the twenty-fifth session of the General Conference on 16 November 1989.
- UNESCO: List of Culture of Peace Publications: [www.unesco.org/cpp](http://www.unesco.org/cpp)
- UNESCO *Constitution*, Preamble and Articles, London, November 16, 1945 and amended in subsequent meetings of the General Conference of Member States.
- UNESCO *Statement on Women's Contribution to a Culture of Peace*. UNESCO Paris, 1995.
- UNESCO. Report of the Commission on Culture and Development: *Our Creative Diversity*, 1995.
- UNESCO. *EFA Global Monitoring Reports*. Annual or bi-annual.
- UNESCO/ESCAP. *Asian Women for a Culture of Peace-Hanoi Declaration and Asian Women's Plan of Action of Peace and Sustainable Development*, Viet Nam 2000 (ESCAP 2001).



UNESCO. *Women organize for Peace and Non-violence and Africa-Zanzibar Declaration: Women of Africa for a Culture of Peace*. The Women's Agenda for a Culture of Peace in Africa. 2000.

UNESCO. Women and the culture of peace web-site: [www.unesco.org/cpp/wcp](http://www.unesco.org/cpp/wcp)

UNGA-Resolution 56/6 (2001). *Global Agenda for Dialogue Among Civilizations*.

WILKINSON, Richard G. & PICKETT, Kate 2009. *The Spirit Level. Why More Equal Societies Almost Always Do Better*. USA, Allan Lane: Bloomsbury Press.

*Women Say No to War*. UNESCO Publishing, Paris 1999.

Women and the culture of peace web-site: [www.unesco.org/cpp/wcp](http://www.unesco.org/cpp/wcp)



*Eight approaches to peace*



# Evolutionary hope

## A Peircean reading of *war* and *peace*

Ritva Hartama-Heinonen

University of Helsinki

Department of Finnish, Finno-Ugrian and Scandinavian Studies

**Abstract:** The present article approaches *peace* as a linguistic phenomenon, but the focus of this analysis is not on how *we* speak about peace, or what type of linguistic choices we make, or our emphases, and actions that we undertake to promote peace. Instead, this analysis focusses on what *peace itself* is as a word and a concept. This semantic-lexicological study concentrates on how the relationship between *war* and *peace* is defined in the entries of *peace*, *fred*, and *rauha* in a selection of monolingual English, Swedish, and Finnish dictionaries. This analysis observes *peace* in terms of definitions such as ‘the absence of war’, as ‘a normal situation’, and as ‘the opposite of war’, as well as ‘protection, love’, and consequently, *war* as ‘wrath, hate’. On the other hand, *peace* and its relation to *war* is examined semiotically through a Peircean interpretation and reading. This semeiotic part of the analysis emphasises Charles Sanders Peirce’s idea of there being degenerate forms and stages, such that *hatred* is not the *opposite* of love, but instead represents *incomplete* love. Analogically, this would mean that war and diverse types of discord as well as a lack of harmony manifest a degenerate stage of peace. Finally, this article discusses whether the questions of war and peace (and thereby peace negotiations), in the end, actually constitute a matter of hope.

### 1 INTRODUCTION

Most people in Finland have some connection to the wars that were waged in the twentieth century, even though they themselves may not have had first-hand wartime experience. Those who have been involved in wartime operations are our fathers, grandfathers, or great-grandfathers (and often our mothers, grandmothers, great-grandmothers, and other nearest and dearest as well). We share their experiences, as handed down from them in one way or another, or as mediated by the national collective memory of the Civil War (1918), the Winter War (1939–1940), the Continuation War (1941–1944), and finally, the Lapland War (1944–1945). It is also important to remember the aftermath of these wars, witnessed in such events as the unique evacuation of thousands of Karelians, the surrendering of the Karelian Isthmus to the Soviet Union, the war-responsibility trials, war reparations, and the weapons cache affair. Understandably, the latest Finnish wars constitute a delicate issue, which rather often reflects personal tragedies and therefore constitute a somewhat traumatic heritage. It is therefore not surprising that some people have had

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 35–48. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

difficulties in coming to terms with our past wars. Or, as the Finland-Swedish poet Mauritz Nylund (1925–2012) concluded (1977), “Han har en gås oplockad / med fortsättningskriget / han serverar den ständigt / med fjädrarna på.”, ‘the Continuation War is still, for him, an unfinished business’.

Against this background, I find it more suitable and even more fruitful to approach the question of peace (and consequently, of war) not from the viewpoint of those involved, but rather from the perspective of outsiders. For this reason, this analysis will investigate the theme and concept of peace from a *purely theoretical* as well as a specific vantage point, as highlighted by the semeiotic thought of Charles Sanders Peirce (1839–1914). Peirce belongs to the founders of semiotics, but he has also contributed substantially to the philosophy of science. Taking that consideration as well as our present situation, one perspective worth noting as an introduction to Peirce’s world and to his thought-signs is his characterisation of scientific research, which for him, was represented, for instance, by uselessness (CP 1.668; 1898): “A useless inquiry, provided it is a systematic one, is pretty much the same thing as a scientific inquiry.” This statement can aptly be complemented by another quote by Peirce (CP 1.76; ca 1896): “True science is distinctively the study of useless things. For the useful things will get studied without the aid of scientific men. To employ these rare minds on such work is like running a steam engine by burning diamonds.”<sup>1</sup> This quote – perhaps a crystallisation of Peirce’s own scientific attitude of that time – might reflect his later shift in emphasis, or rather a return, from exact sciences towards other fields, such as philosophical and semeiotic thought.

This article will not concentrate on the language of peace – not on *how* we *speak about peace*, or on the linguistic choices, emphases, and actions we use to create and promote peace. Rather, the focus of this analysis will be on our PAX theme by asking *what* peace *itself* refers to as a word and a concept. This analysis will begin by consulting some general reference sources, such as dictionaries (Section 2) and by adopting a more specific focus by applying a Peircean interpretation and reading (Sections 3–5). Even here we should not forget Peirce’s own position on words as one type of signs, symbols, representations of a universal ontological category that Peirce called *Thirdness*, and his argument that these symbols spread and grow “in use and in experience” (CP 2.302; 1893).

## 2 THE EXPRESSIONS *PEACE*/WAR – *FRED*/KRIG – *RAUHA*/SOTA

The main purpose of this section is to clarify further the term *peace* and its diverse meanings and etymologies as well as usage, definitions and explana-

---

<sup>1</sup> As I have emphasised elsewhere (Hartama-Heinonen 2008: 102 fn12), uselessness as such is not crucial here. Peirce’s point has certainly been that researchers must cherish their independence and objectivity under all circumstances.

tions, which will lead us to, how this word is interpreted. One means of acquainting oneself with these manifestations is to consult dictionary entries in several languages.

In the following, I shall focus only on one particular meaning and approach to *peace*. Among the many facets of *peace* revealed in my consultation of dictionary entries, the meaning I shall cite here is somewhat striking yet intriguing, even though it is not included in all those monolingual English, Swedish, and Finnish dictionaries that I have examined. This meaning concentrates on and emphasises the relationship between war and peace.<sup>2</sup>

For example, the *Collins Dictionary of the English Language* ([1979] 1985) defines *peace* (see the very first sense, 1. a., below) as “the absence of war”, that is to say, as a lack of war (cf. the sense number 3: “freedom from strife” ‘a lack of struggle and conflict’, or the sense number 4: “absence of violence or other disturbance”):

**peace** (pi:s) n.

1. a. the state existing during the absence of war  
b. [...]
2. (often *cap.*) a treaty marking the end of a war
3. a state of harmony between people and groups; freedom from strife
4. law and order within a state; absence of violence or other disturbance [...]
5. absence of mental anxiety (often in the phrase *peace of mind*)
6. a state of stillness, silence, or serenity  
[...]

In the second dictionary, the *Oxford English Dictionary* (*OED Online*, accessed in 2014), the definition and aspect of *peace* that is of interest in my analysis seems to have a low priority, since the nexus between peace and war is listed as sense number 6:

**peace**

[...]

- 6.a. Freedom from, absence of, or cessation of war or hostilities; the condition or state of a nation or community in which it is not at war with another; peacetime.

The Swedish language and its approach to *peace*, or actually *fred*, is represented here by three dictionaries: the *Svenska Akademiens ordbok* or the *SAOB* (1897–); the *Nationalencyklopedins ordbok* or the *NEO* ([1995] 2004); and the *Svensk ordbok utgiven av Svenska Akademien* or the *SO* (2009).

The oldest and the most comprehensive of these dictionaries, the *SAOB*, defines *peace* (*SAOB* 1925: F1417; see the sense 2 under [FRED 2]) as a *normal*

---

<sup>2</sup> Since I have in my article only this one meaning as my departure-point, it must be mentioned that those who are interested in the other meanings of *peace* and the differences between the meanings (particularly of *fred* and *friðr*) will find a comprehensive overview and analysis, for instance, in the articles of Helga Hilmisdóttir and Irma Sorvali in the present volume.

situation without war and hostilities between states, with the mention that the opposite is *war* (see **fred 2**):

**fred**

[...] Översikt av betydelserna.

**1** fredligt förhållande (mellan personer l. grupper av personer osv.) i allm., sämja, endräkt.

**2** fredstillstånd (mellan folk l. stater osv.), motsatt: krig l. krigstillstånd [...].

[...]

[FRED 2] [...]

**2** om det förhållandet att krig l. fejd l. krigstillstånd icke råder (mellan stater l. härskare o. d.), normalt förhållande av sämja o. inbördes förbindelser (mellan stater osv.), fredstillstånd. [...].

The *NEO* defines *fred* ('peace') primarily as a state in which the conflicts between states are not settled by violence; in other words, there may be problems, but *not war*, that is, "krig ej råder" (see the sense number 1 below) – peace of this type is described to be the normal situation for the majority of countries:

**fred** subst. ~ en ~ er

ORDLED: fred-en

**1** tillstånd där våld inte används för att lösa motsättningar mellan (vissa) stater och alltså krig ej råder; för de flesta länder det normala tillståndet {→ **endräkt**; **vapenstillestånd**} [...]

**2** (i vissa uttr.) situation som kännetecknas av lugn och ostördhet för person [...]

The same definition is proposed in the *SO*; yet *fred* is here clearly described as the opposite of, or as the antonym of *krig*, 'war' (as is in the *SAOB*, see above), resembling the word *armistice* (the sense number 1, in braces):

**fred** subst. ~ en ~ er ◊ fred-en

**1** tillstånd där våld inte används för att lösa motsättningar mellan (vissa) stater {MOTS. **krig**; JFR **vapenstillestånd**} [...]

**2** (i uttrycket **i fred**) situation som kännetecknas av lugn och ostördhet för person [...]

The Finnish dictionaries that I have consulted are volumes 3 and 4 of the *Nykysuomen sanakirja* (NS 1966) and the second volume of the *Kielitoimiston sanakirja* (KS 2012). They both emphasise *peace*, or *rauha*, primarily as the opposite of war, but also as a normal situation of harmony (see the sense number 1 below). The following extract is from the entry *rauha* in the *KS*:

**rauha**

**1.** valtioiden tms. välinen normaali sovinnon tila vars. sodan vastakohtana; rauhanteko, -sopimus. [...]

**2.** yl. sovinnon tila, sopu. [...]

**3.** häiriintymätön tila, häiriintymättömät, idyllisen rauhalliset olot; sisäinen levollisuus, tasapaino, tyynäys, rauhallisuus. [...]



To summarise, at least a few lexicographers construct their *primary* definition of *peace* (or *fred* or *rauha*) as a reference to war or in relation to war. In other words, *peace* is conceived of as the most prototypical in that respect. Nonetheless, it is important to mention that in the dictionary material I have consulted, *war* is not defined in terms of *peace*, for instance, as the absence of peace (if *peace* is thus ‘the absence of war’, *war* would consequently be ‘a cessation of peace’, provided that peace is the normal state). Moreover, such an approach might lead to an unwanted circular definition.

It is important to note that the *NEO* (under the word *fred*) offers only related expressions (co-hyponyms) and no antonyms to the word *fred* (see the definition of this word above). If we look at the natural opposite word, *ofred* (the prefix *o-* denotes negation, cf. *non-*), in this dictionary, we will see a similar definition, this time with no negation, “tillstånd i vilket våld används för att lösa (större) motsättningar”, ‘a situation when violence is used to solve (major) disputes’. The *SO* (under the word *krig* ‘war’), however, explicitly invites us to compare the word *krig* (defined here as ‘a situation of a large-scale armed battle’) with the word *ofred*:

**krig** subst. ~ *et*, plur. ~, best. plur. ~ *en* ◊ krig-et  
 · tillstånd av väpnad kamp i stor skala mellan nationer el. andra folkgrupper {JFR **ofred**, <sup>2</sup>**strid** 1}  
 [...]

*Ofred* is a word that is used in Finland in the expressions *stora ofreden*, ‘isoviha’ ‘the Great Wrath’, and *lilla ofreden*, ‘pikkuviha’ ‘the Lesser Wrath’, to denote those particular periods when Finland was occupied by Russia (1713–1721, and 1742–1743). We have therefore found one new facet to *war* as *krig*, or *ofred* ‘non-peace’: *viha* ‘wrath, hate’, a facet which I will return to in Section 4 below.

One might think that my analysis is contradictory, and has a highly Nordic emphasis. We must remember that compared to Sweden, the situation has been different in English-speaking countries, such as the United States or the United Kingdom, as it has also been in Finland. For example, Sweden holds the world record for the longest recorded peacetime, or war-free times. The last Swedish war ended more than 200 years ago, in 1814. In this sense, Sweden actually attests to the dictionary position advocated above (*SAOB*, *NEO*, *KS*) that *peace* is “the normal state”, although this is a definition that does not apply “to the majority of countries” (contrary to the *NEO* definition above of *fred* ‘peace’).

### 3 PEIRCE’S WAR AND PEACE

The eight volumes of the *Collected Papers of Charles Sanders Peirce* (*CP*, 1931–1958) contain very few instances of the word *peace*. Out of the seven total occur-

rences (here, the data is retrieved from the InteLex electronic edition of the *Collected Papers*, 1994) only two can be interpreted as being related to how peace can be restored in a society in general; the others concern, aspects such as one's peace of mind and the corresponding meanings. The word *war* in turn receives more than 20 hits, and is therefore more frequent. Nonetheless, even for these examples, Peirce did not actually ponder the questions of war, but used this word predominantly in a figurative sense. Moreover, he illustrated some of his ideas by providing examples from a war context, and he also referred to authentic wars. The editorial work for the second extensive collection of Peirce's writings, the critical and chronological edition of Peirce's papers, the *Writings of Charles S. Peirce*, began as early as in the 1970s. Seven volumes were then launched between 1982 and 2010 (vols. 1–6 and 8), but none of these has the word *peace* or *war* included in their indices. However, Peirce cited other examples that depict warfare, and I will return later to discuss some of them.

Peirce has had several biographers. Of them, Joseph Brent (1998: 61–62) refers to one war-related episode. This concerned Peirce's exemption during the Civil War from service in the Union Army due to his position at that time. In fact, Peirce did not advocate either for or against slavery. For Peirce (*ibid.*), the Civil War was “no more than a personal convenience to be avoided if possible.”

As Peirce does not offer us anything that could directly promote our analysis of *peace* and the various interpretations this word and its Swedish and Finnish counterparts have received, we need to explore other Peircean avenues. To create a suitable bridge – a bridge to peace, I shall return to one of the dictionary entries mentioned previously. The *Svensk ordbok utgiven av Svenska Akademien* contains (as does the *Svenska Akademiens Ordbok*) the following etymology of the word *fred* ('peace'):

**fred** subst. ~ *en* ~ *er* ♦ *fred-en*

**1** [...]

HIST.: sedan slutet av 1200-talet (Westgöta-Lagen); fornsv. *friþer*, *fredh(er)* 'frid; fred'; gemens. germ. ord, urspr. 'skydd; kärlek'

According to this *SO* entry, the word *fred* has been employed since the end of the 13th century, and belongs to common Germanic words, with the original Swedish meaning 'skydd; kärlek'. To conclude, the Swedish words that denote *peace*, that is to say, *fred* and *frid* etymologically and thus fundamentally mean *skydd* and *kärlek*, 'protection' and 'love'.<sup>3</sup>

---

<sup>3</sup> This aspect of *fred* 'peace' with the meaning 'love' is, as a matter of fact, central; see further, the articles of Helga Hilmisdóttir and Irma Sorvali in the present volume PAX.

#### 4 PEIRCE'S LOVE AND HATRED

In 1892, Peirce wrote an essay entitled “Evolutionary Love” (CP 6.287–6.317 = W8: 184–205, which was translated into Swedish by Richard Matz as “Evolutionär kärlek” [Peirce 1990: 201–230], and into Finnish by Markus Lång, as “Rakkaus kehityksen voimana” [Peirce 2001: 341–367]). Indeed, the name of this very essay has inspired the title of my present article.

At the very beginning of his essay, Peirce maintained that love and hatred are definitely not opposites. In other words, he proposed that they are not either-or-dichotomies in which the parts are mutually exclusive. On the contrary, Peirce argued, their relationship is somewhat one that is inclusive, such that hatred is an incomplete and imperfect stage of love:

We are to understand, then, that as darkness is merely the defect of light, so hatred and evil are mere imperfect stages of *ἀγάπη* [agapē] and *ἀγαθόν* [agathon], love and loveliness. [...] Thus, the love that God is, is not a love of which hatred is the contrary; [...] but it is a love which embraces hatred as an imperfect stage of it [...]. (CP 6.287 = W8: 184–185)

Approached in this manner, for Peirce, love included the most opposite feeling also, that of non-love, or hatred. Or, as he actually stated, “love cannot have a contrary, but must embrace what is most opposed to it, as a degenerate case of it” (CP 6.304 = W8: 194). And in addition, to fulfill its legacy, love even requires “hatred and hatefulness as its object” (CP 6.287 = W8: 185). This agency constitutes a Peircean force for change and evolution, since to Peirce (CP 6.289 = W8: 185–186), “growth comes only from love [...]. Love, recognising germs of loveliness in the hateful, gradually warms it into life, and makes it lovely.” Contrary to how peace is depicted in dictionaries, peace as a manifestation of love – if we accept this particular interpretation – consequently comprises all forms of hatred, which includes not only wars, conflicts, and struggles, but all types of discord and lack of harmony. This can be reduced to a question of how we choose to envision the situation. By adopting this approach, we can make ourselves aware of how our thinking easily becomes linguistically fixed, so that we do not see that phenomena and consequently the relations between words might not be antonymous or complementary. It is not easy to bridge a categorical *either-or*-situation, but a continuum in turn offers us more latitude.

According to Peirce, there are three universal categories: *Firstness*, *Secondness*, and *Thirdness*. These correspond to three modes of being, which are being a possibility, an actuality, or a necessity. They also correspond to other triads, such as feeling, action, and thought. Thirdness is conveyed by peace as love. If we adopt Peirce's view and terminology, hatred as a feeling represents peace and therefore Thirdness in its Firstness, because besides hate being a degenerate stage, it contains the aspect of possible peace. To strive for peace with diverse means entails actual action and therefore represents Thirdness in its

Secondness. And finally, peace as a permanent state, which implies the aspect of continuity, conveys Thirdness of Thirdness. However, as we know, permanency is, as for peace, something that is unattainable. As our everyday experience shows, peace manifests itself only occasionally as continuity, partaking of genuine Thirdness, both with respect to individuals and to societies. For this reason, peace in its versatile forms is more or less an abstraction, whereas the reality is brute and concrete, consisting of a continuous struggle for this ideal yet illusory goal, the state of peace.

When we approach the concept of *peace* from a Peirce-inspired analysis as above, we are reminded of the possibility of the degenerate forms of peace. And a natural pessimist can, of course, perceive the possibility of non-peace even where peace prevails (which is definitely not unrealistic and incompatible with facts and our common knowledge). My analysis, however, offers the following more positive and comforting starting-point: that we can sense germs of peace even where peace does not actually exist.

Peirce (CP 6.287 = W8: 184) maintained that a loving attitude is “the great evolutionary agency of the universe”; and this evolutionary love is the key to all growth and change. This is a position by Peirce that characterised both his ideas and scientific inquiry over 100 years ago (CP 6.289 = W8: 185): “It is not by dealing out cold justice to the circle of my ideas that I can make them grow, but by cherishing and tending them as I would the flowers in my garden.” Nonetheless, there appears to be yet another Peircean catalyst for change, development, and growth, and it is hope.

## 5 PEIRCE: A PHILOSOPHER OF HOPE

If in its role as a force of change *love* keeps both the things and us going, *hope* renders all human ventures, pursuits, and endeavours reasonable, and furthermore, makes it possible for us to attain our goals. Peirce did not combine love and hope in the manner I do in my article; this refers particularly to the allusion that I have made in the title of my article and to be precise, also to my claim that hope signals evolution and progress. The essay “Evolutionary Love” and how Peirce approached love in this essay was his commentary on “massive greed, social Darwinism, and inhumane social values expressed by late nineteenth-century political economy” (Brent 1998: 214). Hope, in turn, has found a manifestation in Peirce’s life-long interest in the philosophy of science and particularly in his approach to the questions of reasoning.

Hope plays an essential role in humanity and life. This means that hope must have an active, optimism-raising, and optimism-encouraging role as to the questions of war and peace as well. For example, an expression that Peirce used when he referred to hope is “animated by a cheerful hope” (CP 5.407; 1878; in the corresponding passage in W3: 273, though, “are fully persuaded” – on this

particular change, see *EP1*: 124 and 378 note 18). We find this expression in the following quotation, which crystallises the principle and philosophy of a Peircean enlivening, or *animating hope*. In actual fact, this passage contains a description of *abduction*, one of the three modes of reasoning proposed by Peirce, and illustrated and exemplified here by the following parallel: a general who in a war situation has to rely on guessing. To save his country, he must rely on the assumption that a certain position *can be* captured and that *he* can do it, even though he actually has no evidence whatsoever for his assumption:

Underlying all such principles there is a fundamental and primary abduction, a hypothesis which we must embrace at the outset, however destitute of evidentiary support it may be. That hypothesis is that the facts in hand admit of rationalization, and of rationalization by us. That we must hope they do, for the same reason that a general who has to capture a position or see his country ruined, must go on the hypothesis that there is some way in which he can and shall capture it. We must be animated by that hope concerning the problem we have in hand, whether we extend it to a general postulate covering all facts, or not. [...] We are therefore bound to hope that, although the possible explanations of our facts may be strictly innumerable, yet our mind will be able, in some finite number of guesses, to guess the sole true explanation of them. *That* we are bound to assume, independently of any evidence that it is true. (*CP* 7.219 = *EP2*: 106–107; 1901; emphasis in original)

In the above extract, we encounter the extensive principle of hope that characterises the actions of both truth seekers and problem solvers. Peirce's example deals with the work of an inquirer and a general, but can be extended, as I interpret it, to concern all human pursuits and therefore, the efforts of a mediator and peace broker as well. When Peirce maintained that we simply have to make assumptions regarding the state of affairs and our own powers and that we must do it completely "independently of any evidence that" these assumptions are true, he revealed his firm faith in both hope and guessing (and particularly in our tendency to make correct guesses; see further, for instance, *CP* 1.608 = *EP2*: 250–251; 1903).

According to my interpretation, Peirce's position that we are animated by a hope can be adopted as a universal starting point and an incentive for all our actions. It is possible to obtain results, as we do in truth seeking, which is also known as research, because we have hope. This is hope – in the sense of both belief and expectation – that we can find answers and particularly, the *right* answers and solutions. Even though the above-mentioned Peircean ideas originally had a philosophical foundation and thus were primarily concerned scientific inquiry, their applicability must cover the whole sphere of life. My proposal is based on the conclusion that when Peirce wrote about inquiry, he actually wrote to an ever-increasing degree about human life and about our versatile everyday investigations which – in the same way as scientific research as one of the modern evolutionary forces – render our world reasonable (see further, Hartama-Heinonen 2008: 261–262).

We can broaden our Peircean conception of war and peace with two other war-related descriptions by Peirce. In the first example, we again encounter both abduction, below in Peirce's own coinage (see *NEM3*: 177; 1911) *retroduction*, as well as hope, in this case illustrated by the actions of a general who has to make an urgent decision:

The logical rules of inference from a surprising fact to a hypothetical state of things that would explain it involves a complexity of conditions, one of which is how much time can be allowed for coming to one's conclusion. A general who during a battle must instantly risk the existence of a nation either upon the truth of a certain hypothesis or else upon its falsity, must perforce go upon his judgment at the moment; and his doing so is in so far logical that all reasoning is based upon a tacit assumption that Nature, in the sense of the aggregate of truth, is conformed, more or less, to something similar to the reasoner's Reason. This kind of inference may be called *Practical Retroduction*. [...] If on the contrary, indefinite time can be allowed for judging of the truth of an explanatory hypothesis, the most favorable conclusion is that the consequences of [the] hypotheses that are susceptible of verification should be subjected to systematic and thorough tests. This, which may be called *Scientific Retroduction*, will be subject to considerations of economy. If, for example, a supposition far from reasonable, yet still possible, would explain a physical phenomenon, and if, in case it be incorrect, there is a way of disproving it at little expenditure of either time, energy, or any other valuable, then it may be worthwhile to clear the ground by taking up the investigation of it forth with. It will be remarked that the result of both Practical and Scientific Retroduction is to recommend a course of action. (MS 637: 11–12; 1909; my italics)

Time available in a crisis situation seems to have a crucial role. In fact, Peirce illustrated his ideas by referring to the aspect of time (and also to a military general) in another passage. Even in this passage, we encounter the viewpoint of how abduction (or retroduction) helps us to adopt a belief and hence, to find a suitable course of action. But now, science has to give way to guessing (*CP* 7.606; 1903; emphasis in original):

What I *believe* is what I am prepared to go on today. Imagine a general besieging a city. He sits in his tent at night preparing the details of his plan of action for the morrow. He finds that what his orders ought to be and perhaps the whole fate of his army depend upon a certain question of topography concerning which he is in need of information. He sends for his best engineer officer, – a highly scientific man, – and asks how he is to ascertain the fact in question. The officer replies, "There is only one possible way of ascertaining that. So and so must be done." "How long will that take?" "Two or three months." The general dismisses the man of science, – as Napoleon dismissed Laplace, – and sends for another officer, not half so scientific, but good at guessing. What this officer shall say, the general will go by. He will adopt it as his belief.

Peirce harboured strong trust in the role of enlivening and inspiring hope in the process of how we interpret and understand things and find solutions. Peirce even referred to this with his notions of the *rule of hope* and the *principle of hope* (*CP* 1.405 = *W6*: 206; 1887–88, and the corresponding annotations 206.9–10 in *W6*: 456). He admitted that there might be problems that ultimately cannot be solved. In any case, Peirce considered that it is not fruitful to

begin from the assumption that the particular problem we are facing would belong to them. On the contrary – and here we will encounter some of the above-mentioned views – if we are to examine a specific problem, the only reasonable guide and approach is to hope that this given problem can be solved. In other words, the hope is that this problem can be understood and is not something insoluble, and then act according to that principle of hope (*ibid.*). However, as I have mentioned previously in this article, mere hope is not sufficient. We need to *act* on that hope and believe that the course of matters can be influenced and that it is *we* who can do it. That is what hope involves, and it is this cheerful hope that inspires us. (*EP2*: 107, 1901, and 212, 1903.)

However, the above quotations reveal that something more than hope is needed – abduction, which is one of the three fundamental modes of reasoning. According to Peirce (see above), a question may have several possible answers and solutions. For this reason, we must rely on our ability to determine the correct answer and the correct solution abductively, even though we have no evidence to support our assumption, relying merely on hope and knowing that there is an urgent need to find a way out of a dilemma.

## 6 CONCLUDING REMARKS

Peirce's aim was to create a general doctrine of signs. So if his theoretical views constitute a such doctrine and a sign-theory, it has to be possible to apply his notions to many fields of life – or as a matter of fact, to every field – and in that way, they must prove out to entail most fundamental mechanisms.

To further support this claim of mine, I have previously studied the Peircean concept of hope, applying it to translating and translation research (on translating and Translation Studies as a matter of hope, see Hartama-Heinonen 2009). In the same way as in the present article, my departure point has been that in its diverse manifestations, hope plays an essential part in our lives and in our relentless research approach to the versatile phenomena and problems of our everyday lives. Therefore, hope can serve as a more general metaparadigm for human pursuits. In addition, I have discussed the concept of hope in connection to scientific inquiry and abduction (see Hartama-Heinonen 2008: 200–202).

It may be provocative to maintain, as I have in this article, that the questions of war and peace constitute questions of hope. As the theoretical frame of reference here is, in part, Peirce's thought, my article might be incomplete without mention of Peirce's semeiotic thought which offers us a different vantage point. His sign-theory emphasises semiosis that consists of both sign action and sign interpretation. From a Peircean perspective, *signs* are the agents and the evolutionary force. This agency and active role finds support in how Peirce (*CP* 2.228;

c. 1897; emphasis in original) described a sign and how it functions (*stands for, addresses, and creates*): “A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign.” While we may consider that *we* are the interpreters and the agents of change, Peirce (CP 2.149; c. 1902) maintained that ideas that are “utterly despised and frowned upon” will win in the end. Peirce argued that they are ultimately victorious because, as he observes, they “have an inherent power of working their way to the governance of the world, at last.” How they do this is that these ideas – somehow – “manage to grow their machinery, and their supporters, and their facts, and to render the machinery, the supporters, and the facts strong. [...] every general idea has more or less power of working itself out into fact” through human agency. This is how the world changes and evolves – toward some direction, we must add, since we do not know if the change and the direction are for the better.

Hope never dies; in Pandora’s box, all that remained was hope. Nonetheless being inspired by Peirce, we need to conceive hope as the beginning of everything, and as a deep, profound principle, and not as a metaphor, or as a potential modality among other semiotic modalities (on recent applications of the six Greimasian modalities to the field of translating, see for instance, Kukkonen 2009: 25–30 *et passim*). Hope gives sense to all actions and leads us towards some sort of reasonableness, whether this movement goes from war towards peace or away from such dispute, struggle or everyday disorder and squabble where weapons are not needed. In other words, hope leads us towards something that makes sense and promotes a peace of mind, or peace on the labour market, or peace in a society etc., in short, towards something that promotes orderliness and harmony.

One may wonder whether my article offers only an abstract, hypothetical, and even idealistic approach to peace, and that my discussion is not anchored in reality and therefore has no validity, constituting merely a Peircean reading and interpretation. However, in the context of conflicts and in the context of peace negotiations, this thought and approach might not be so strange after all. Martti Ahtisaari, the President of Finland 1994–2000 and the Nobel Peace Prize laureate in 2008, declared in his Nobel Lecture (Ahtisaari 2008): “Peace is a question of will. All conflicts can be settled [...]” The same attitude is further reflected in Ahtisaari’s view when his organisation Crisis Management Initiative (CMI) and Rovio Entertainment adopted the following stance on peace (Rovio 2014) by exclaiming: “It is my eternal optimism that all conflicts can be solved.” When Ahtisaari was recently interviewed (Huusko 2015), he repeated that this remains his firm belief to this today. Both the Peircean rule of hope and evolutionary hope find a concrete example at least in Ahtisaari and his work for peace.



## REFERENCES

### Dictionaries

- Collins Dictionary of the English Language*. [1979] 1985. Reprinted. London & Glasgow: Collins.
- KS = Kielitoimiston sanakirja*. Toinen osa. L–R. 2012. 3., uudistettu painos. Kotimaisten kielten keskuksen julkaisuja 170. Helsinki: Kotimaisten kielten keskus.
- NEO = Nationalencyklopedins ordbok*. [1995] 2004. Utarbetad vid Språkdata, Göteborgs universitet. Höganäs: Bokförlaget Bra Böcker.
- NS = Nykysuomen sanakirja*. Osat III ja IV. L–R. Lyhentämätön kansanpainos. Porvoo & Helsinki: Werner Söderström Osakeyhtiö.
- OED = Oxford English Dictionary Online*. Available at [www.oed.com](http://www.oed.com). [Retrieved 1.9.2014.]
- SAOB = Svenska Akademiens ordbok* 1897–. Lund: Svenska Akademien. Available at <http://g3.spraakdata.gu.se/saob/>. [Retrieved 1.9.2014.]
- SO = Svensk ordbok utgiven av Svenska Akademien*. A–L. 2009. Utarbetad vid Redaktionen för Svenska Akademiens samtidsordböcker. Lexikaliska institutet, Institutionen för svenska språket, Göteborgs universitet. Stockholm: Svenska Akademien.

### Works cited

- AHTISAARI, Martti 2008. *Nobel Lecture by Martti Ahtisaari, Oslo, 10 December 2008*. Available at [www.nobelprize.org/nobel\\_prizes/peace/laureates/2008/ahtisaari-lecture\\_en.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2008/ahtisaari-lecture_en.html). [Retrieved 8.6.2015.]
- BRENT, Joseph 1998. *Charles Sanders Peirce: A Life*. Revised and enlarged edition. Bloomington & Indianapolis: Indiana University Press.
- CP = PEIRCE, Charles S. 1931–1958.
- EP = PEIRCE, Charles S. 1992–1998.
- HARTAMA-HEINONEN, Ritva 2008. *Abductive Translation Studies. The Art of Marshalling Signs*. Acta Semiotica Fennica XXVIII. Imatra: International Semiotics Institute at Imatra & Helsinki: Semiotic Society of Finland.
- 2009. Kääntäminen ja käännöstutkimus toivon asiana. In: Ritva HARTAMA-HEINONEN, Irma SORVALI, Eero TARASTI & Eila TARASTI (toim.), *Kielen ja kulttuurin saloja. In honorem Pirjo Kukkonen 5.9.2009*. Acta Semiotica Fennica XXXV. Imatra: International Semiotics Institute at Imatra & Helsinki: Semiotic Society of Finland. 52–68.
- HUUSKO, Jukka 2015. Martti Ahtisaari: Kaikki konfliktit ratkaistavissa. *Helsingin Sanomat* 1.5.2015, p. A 37.
- KUKKONEN, Pirjo 2009. *Det sjungande jaget. Att översätta känslan och själen. Den lyriska samlingen Kanteletar i svenska tolkningar 1830–1989*. Acta Semiotica Fennica XXXI. Imatra: International Semiotics Institute at Imatra (ISI) & Helsingfors: Suomen Semiotiikan Seura – Semiotiska sällskapet i Finland.
- MS 637 = PEIRCE, Charles S. 1909. Meaning Preface. Unpublished manuscript. October 3–13, 1909. Houghton Library of Harvard University. [The manuscript number follows Richard ROBIN'S *Annotated Catalogue of the Papers of Charles S. Peirce* (1967).]
- NEM3 = PEIRCE, Charles S. 1976.
- PEIRCE, Charles S. 1931–1958. *Collected Papers of Charles Sanders Peirce*. Vols. 1–6 ed. by C. HARTSHORNE & P. WEISS, 1931–1935; vols. 7–8 ed. by A. W. BURKS, 1958. Cambridge: Harvard University Press. [Digital edition (CD-ROM): Past Masters Humanities Databases /

- Peirce. Collected Papers*. Charlottesville, VA: InteLex 1994.] [In-text references to *CP* volume.paragraph number(s); year of writing.]
- 1976. *The New Elements of Mathematics by Charles S. Peirce*. Vol. 3. Ed. by Carolyn EISELE. The Hague: Mouton Publishers. [In-text references to *NEM3*: page number(s); year of writing.]
- 1982–. *Writings of Charles S. Peirce. A Chronological Edition*. Vol. 1 (1982) ed. by Max H. FISCH et al.; Vol. 2 (1984) ed. by Edward C. MOORE et al.; Vol. 3–5 (1986, 1989, 1993) ed. by Christian J. W. KLOESEL et al.; Vol. 6 (2000) and Vol. 8 (2010) ed. by the Peirce Edition Project. Bloomington/Bloomington & Indianapolis: Indiana University Press. [In-text references to *W* + volume: page number(s); year of writing.]
- 1990. *Pragmatism och kosmologi*. Valda uppsatser i översättning av Richard MATZ och med inledning av Margareta BERTILSSON och Peder VOETMANN CHRISTIANSEN. Filosofi och samhällsteori. Göteborg: Daidalos.
- 1992–1998. *The Essential Peirce. Selected Philosophical Writings*. Volume 1 (1867–1893) ed. by Nathan HOUSER & Christian CLOESEL. Volume 2 (1893–1913) ed. by the Peirce Edition Project. Bloomington & Indianapolis: Indiana University Press. [In-text references to *EP* + volume: page number(s); year of writing.]
- 2001. *Johdatus tieteen logiikkaan ja muita kirjoituksia*. Valinnut ja suomennanut Markus LÅNG. Tampere: Vastapaino.
- Rovio 2014. Nobel laureate Martti Ahtisaari negotiates a historic truce in the Angry Birds world. Available at [www.rovio.com](http://www.rovio.com) [blog 10 November 2014; retrieved 12.11.2014].
- W* = PEIRCE, Charles S. 1982–.

# Five Russian plans for peace

## From Leo Tolstoy to Alexander Scriabin

Ben Hellman  
University of Helsinki  
Department of Modern Languages

**Abstract:** The issue of war and peace was highly topical in Russia in the last two decades before the First World War. The writer Leonid Andreyev, the painter Vasily Vereshchagin, Tsar Nicholas II and Leo Tolstoy, all took up the question in their works and initiatives. Scenes of horror, modern man's impossibility to cope with the madness of war, the exposure of war's true nature, peace conferences and conscientious objection were all remedies that were put forward. The Russian visionaries received ardent support from the German peace activist Bertha von Suttner. Vereshchagin, Tsar Nicholas II and Tolstoy also figured among the candidates for the Nobel Peace Prize without, however, any of them gaining that honour. The most radical solution was presented by the composer Alexander Scriabin, who envisioned a total, final transformation of mankind through a grandiose creative act.

When in 1905 Leonid Andreyev's novel *The Red Laughter* (Krasny smekh, 1904) was published in Finnish and Swedish translation in Finland, the critical response was close to unanimous. This was a book directed against war, and not only against the Russo-Japanese war that had just ended, but against war in general. "*Det röda skrattet gör nu sin rund genom världslitteraturen,*" wrote the critic Emil Hasselblatt (1905: 467), and he continued:

Den skall troligen tränga längre än de bästa böckerna nå, böcker långt rikare och djupare än den. Men den förtjänar det. Den har sin mission i utvecklingens tjänst. Med denna novell har Andrejeff ristat sitt namn djupt in i kulturens bok. Mer än digra teoretiska verk om fredens välsignelser skall den bidra till att öppna ögonen för den krigets svindel med folkens välfärd och individernas lycka, som traditionen smyckat med bragdens gloria och som ännu till mänsklighetens nesa fått kasta sitt blodiga skimmer över det tjugonde seklets morgongryning.

[My translation: *The Red Laughter* is now making its rounds through world literature. It will probably penetrate much further than the best books do, books much richer and deeper than it. But it deserves it. It has its mission in the service of development. With this story Andreyev has carved his name deep into the book of culture. More than large theoretical works about the blessing of peace, it will help to open people's eyes to war's double-dealing with people's welfare and the happiness of individuals, which traditionally has been decorated with the glory of victory and which to humanity's shame has thrown its bloody shimmer on the dawn of the twentieth century.]

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 49–59. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

In Germany, Andreyev found a sensitive reader in Baroness Bertha von Suttner, the author of the antiwar novel *Lay Down Your Arms* (Die Waffen Nieder, 1889) and the recent winner of the Nobel Peace Prize. In a letter to Andreyev's German publisher, later published as the foreword to the German translation of the book, she wrote: "Mit Entsetzen und Jubel habe ich diese gewaltige Dichtung in mich aufgenommen. Mit Jubel, weil mir scheint, daß noch nie eine schärfere und glänzendere Waffe für den Kampf geschmiedet worden, dem mein Leben geweiht ist, als diese rote Lachen. Es wird der Friedensidee die Geister in Scharen gewinnen. Freilich: die Militärfachleute werden es achselzuckend abtun mit 'Übertreibung – Phantasterei – unwahr' – aber die andern werden ergriffen und erschüttert sein, werden fühlen, wie viel Wahres in dem Dichtertraum liegt; werden einsehen, nicht nur, daß der Wahnsinn zu den Krankheiten des modernen Krieges gehört – das ist ja auch beglaubigte Tatsache – sondern daß der Krieg selber ein Wahnsinn ist. [---] Wenn einst – und das muß ja kommen, wenn unsere ganze Kultur nicht untergehen soll – wenn einst die Welt von diesem größten aller Übel, vom Krieg, erlöst sein wird, so wird Andrejew mit seinem unvergleichlichen Kunstwerk an dieser Erlösung mitgearbeitet haben, wie kein Zweiter." (von Suttner 1905: [1]–[2].)

What was it in Andreyev's novel that aroused such a strong response? In *The Red Laughter* war is seen through the eyes of a soldier, whose mind has been disturbed by the horrors of war – the violence, the killing and the suffering. All explanations as to the background and the goal of the fighting have lost their meaning; what is left are only disconnected scenes of senseless slaughter and random death. From the front, the soldier brings his visions of terror back home. The indescribable cannot be described: when the soldier tries to formulate his experiences in words, the result is just "ugly, jagged, meaningless lines" (Andreyev 1987: 117). His deranged psyche rubs off on his brother, who in an apocalyptic final scene sees the earth covered with corpses and the madness of war takes the form of an enormous red laughter.

*The Red Laughter* was a purely intellectual work, written far from the war in Manchuria. The lack of personal experience was replaced with partly artificially induced visions. In an interview for a Finnish newspaper Andreyev explained to his Swedish translator Adelaine Burjam (1905): "Kan Ni föreställa Er den kolossala nervspänning jag levde i då jag skrev *Det röda skrattet*. Ibland trodde jag att jag själv skulle bli vansinnig, ty för att få allt så kraftigt fram som möjligt drev jag mig ofta till fullkomliga hallucinationer!"<sup>1</sup> With his novel Andreyev consciously tried to win readers over to the cause of pacifism by presenting the true face of war, but he also had a theory about how madness in itself would be a key factor in the struggle against war: "At least my mind cannot grasp the

---

<sup>1</sup> My translation: Imagine the colossal nervous excitement that I felt when writing *The Red Laughter*! Sometimes I thought that I would lose my mind, as I often drove myself to total hallucinations in order to feel everything as strongly as possible.

meaning of healthy, fully normal people gathering at a particular place only to intentionally kill each other. There are already many, and in time there will be even more people, who cannot find any reasonable explanation for the systematic killing of our neighbours and the more madness war produces, the less the likelihood of further wars being waged.”

In 1901 the Nobel Peace Prize was awarded for the first time. Andreyev was never mentioned in this connection, but among the early candidates some other Russian names are to be found. One of them is the painter Vasily Vereshchagin. As early as 1897, rumours circulated in the German press that Vereshchagin would be the first winner. The initiative was said to come from Bertha von Suttner, who had in fact inspired Alfred Nobel to institute the prize. Suttner had seen Vereshchagin's paintings in 1885 at an exhibition in Vienna and had been impressed by their strong antiwar stance. Vereshchagin himself was convinced of his suitability for the prize. In 1877, he had witnessed the Russo-Turkish War, living through “all the horrors and dangers of war” (Ahrenberg 1899), and the experience had inspired him to create some of his most famous paintings. An early painting, *The Apotheosis of War* (Apofeoz voyny), shows a pyramid of human skulls with a flock of crows in a lifeless landscape. The painting carries the provocative text: “Dedicated to all great conquerors, former, present and future”. Equally appalling is the painting *The Defeated: A Requiem* (Pobezhdennye: Panikhida) with a priest and an officer holding a memorial service in a field of corpses, half-buried in snow. The series also includes *First Aid Station outside Plevno* (Perevyazochny punkt pod Plevnoy), *Mortally Wounded* (Smertelno ranenny) and *All Quiet at the Shipko Pass* (Na Shipke vse spokoyno), an ironic title, reminiscent of Erich Maria Remarque's novel *All Quiet on the Western Front* (Im Westen nichts Neues, 1928). These and a few other paintings testified, according to the artist and also to his audience, that for Vereshchagin war was a curse, an evil that had to be fought and overcome. War was not a glorious triumphal march, not individual heroism, but endless sacrifices, heavy suffering and an anonymous death. Vereshchagin never forgot to tell that Field Marshal Helmuth von Moltke, who held the Russian artist in high esteem, had prohibited his soldiers from visiting Vereshchagin's exhibitions because of the strong anti-war message of the paintings.

In December 1899 a Vereshchagin exhibition was opened in Helsinki. Vereshchagin's contact person in Finland was the writer and architect Jac. Ahrenberg. The Russian artist openly let Ahrenberg understand that he was out to strengthen his chances of winning the Nobel Peace Prize. Part of the prize sum he promised to donate to charities in Finland. According to Vereshchagin, only three Russians were noteworthy candidates: Tsar Nicholas II, Leo Tolstoy and Vereshchagin himself. The Tsar did not have any need for the prize money, and Tolstoy had made it clear that he was not interested in the prize. As for

Vereshchagin, he was both interested and in need of the money. In his own mind, his merit lay in the fact that he, like no other battle-painter, had effectively undermined young people's love for and fascination with war. While other artists had pictured the war as a parade of fighting soldiers, he alone had told the truth. (Ahrenberg 1919: 128–129.)

Jac. Ahrenberg was not entirely convinced about Vereshchagin's suitability for the role of peace apostle. In two articles in von Suttner's journal *Die Waffen Nieder!* the Russian painter had dealt with his experiences in the Russian border regions of Turkistan and with the war in the Balkans (Wereschagin 1893). Even though he harboured no illusions as to true nature of war, that is, to kill as many people as possible, he simultaneously revealed a fascination with the war experience as such. The killing of an enemy soldier he compared with the emotions one felt when seeing the prey in one's sights during big game hunting. As for the prospects of a sustainable peace, Vereshchagin held a pessimistic view. These honest but unconsidered words led Ahrenberg to suspect that the painter was more interested in war than in peace. And besides, the masterpiece *The Apotheosis of War* and the other anti-war paintings were mostly from the 1870s, while Vereshchagin's last major project, *Napoleon in Russia*, did not show any pacifist sentiments. On the contrary, it was a patriotic war that Vereshchagin now illustrated with a triumphant Russia and a crushed, humiliated French army. To be true, different opinions existed about Vereshchagin last series. The German Emperor Wilhelm II, for example, is said to have exclaimed at the sight of the Napoleon pictures at a Vienna exhibition: "Damit, lieber Meister, kämpfen Sie gegen den Krieg wirksamer an als irgendwelche Friedenskongresse" (von Suttner 1965: 248).

From Helsinki, Vereshchagin's exhibition was moved via St Petersburg and Warsaw to Christiania (Oslo), where the first Nobel Peace Prize winner was eventually to be elected. The opening took place in May 1900 with the artist himself present. In an interview, Vereshchagin explained that he looked positively on the likelihood of him winning the prize. The campaign for peace must be directed towards those in power, towards the higher social classes, he explained. And this was precisely the goal of his art. For many influential people, including Russian and German emperors, his paintings had functioned as eye-openers. (Hellman 2009: 337–338.) Unfortunately the Christiania exhibition did not live up to Vereshchagin's expectations, and the initial interest faded rapidly. The famous anti-war paintings were included only as black and white photographs, while the *Napoleon in Russia* series aroused neither hatred nor disgust for war. As a result Vereshchagin did not get public support for his candidacy.

The first Nobel Peace Prize in 1901 was shared by Henry Durant, founder of the Red Cross, and Frédéric Passy, founder of the first international peace league. Vereshchagin's candidacy apparently never came up for serious

discussion, and even if, according to von Suttner, he was among the possible candidates in the next few years (he died in 1904), he never received the prize. Eventually, von Suttner was not so sure about the Russian's love for peace. In a memorial article von Suttner wrote that Vereshchagin "fought the war, hated it, while also, in a way, loved it" (von Suttner 1904).

When mentioning Nicholas II as a Peace Prize candidate, Vereshchagin had in mind the Tsar's initiative behind the peace conference held in The Hague in 1899.<sup>2</sup> The Tsar is said to have read the Polish-Russian Jewish economist Ivan Bloch's (Bliokh) book *Budushchaya voyna v tekhnicheskoy, politicheskoy i ekonomicheskoy otnosheniyakh* (1898, *The War of the Future in its Technical, Political and Economic Relations*) and alarmed at the author's warnings of the nature and results of modern industrial warfare decided to propose the holding of an international conference "with the object of seeking the most effective means of ensuring to all peoples the benefits of a real and lasting peace, and, above all, of limiting the progressive development of existing armaments" (Russian note of 30 December 1898 / 11 January 1899).<sup>3</sup> While some later commentaries see the Tsar's project as the outcome of his deep Christian belief, others consider it to be the result of worries about Russia's inability to keep abreast of the arms race and of the Minister of War, Aleksey Kuropatkin's strategic thinking. The general response was nevertheless positive. Bertha von Suttner was overwhelmed with joy; in her magazine *Die Waffen Nieder!* she wrote that this was "das grösste Ereigniss, das bisher die Friedenbewegung aufzuweisen hat" (von Suttner 1965: 365).

The Hague Peace Conference, at which 26 governments were represented, assembled on 18 May 1899. Prominent names in the Russian delegation were Baron de Staal and the diplomat and jurist Friedrich (Feodor) Martens. From the start the great powers were doubtful about the propositions, suspecting undeclared tactical aims behind the Russian peace initiative and trying primarily to secure their own national interests. Because of the mutual distrust the Conference failed to reach agreement on the prime issue, that is, the limitation or reduction of armaments and war budgets. What was achieved was a codification of the laws of war, that is, an agreement to reduce the cruelty of future wars, and the establishment of a court of arbitration at The Hague, set up for the peaceful settlement of international disputes. On the basis of his initiative to convene the Hague Peace Conference and contribute to its implementation, Nicholas II was among the nominees for the first Nobel Peace Prize. He did not get it, and his name did not reappear among the candidates in the following year.

---

<sup>2</sup> On the Hague Peace Conference, see Eyffinger 1999. On the background to the summoning of the Conference, see Mack 2004.

<sup>3</sup> On Ivan Bloch's book, see Haruo 2007.

Besides Tsar Nicholas II, Vereshchagin also mentioned Leo Tolstoy as a candidate, although a reluctant one, for the Peace Prize. The world-famous writer was not added to the list on the basis of his works of fiction. On the contrary, the wars in *Sevastopol Sketches* and *War and Peace* are represented as patriotic wars, justified, in spite of the victims and all the suffering, as the defence of the motherland. Tolstoy's pacifism dates from his religious crisis around 1880. In "The Sermon on the Mount" he found the command to turn the other cheek, words that became the cornerstone of Tolstoy's interpretation of Jesus' teachings. Violence should not be met with violence. By extension, this meant refusal to participate in war and in military training as such. This was in fact a conviction already held by many religious sects in Russia, though Tolstoy's views also inspired many young men to become conscientious objectors.

In the autumn of 1897 Tolstoy heard about the Nobel Peace Prize and the discussions concerning suitable candidates. His name was not yet mentioned in this connection, but he had a suggestion who should be supported. In an open letter to the Swedish press he proposed that the Caucasian *doukhobors*, a radical Christian sect, would be worthy collective recipients of the 100,000 roubles (Tolstoy 1897). The *doukhobors* held the conviction that a true Christian could not kill, and therefore on principle they refused to do military service. As a result they were persecuted, forced to do service in punishment battalions or imprisoned, and their families were deported. The *doukhobors* were in true need of financial support, but for Tolstoy it was of equal importance that through their actions they showed the only possible solution to the question of war and peace. They were forerunners, whose example would soon open the eyes of other Christians and eventually enable the establishment of eternal peace.

The editorial board of *Svenska dagbladet* in Stockholm disagreed with Tolstoy. His letter was published (after all, it was a scoop), but with an added comment that it was nothing but a "fantastic project, to put it mildly", intriguing but not to be taken seriously (Tolstoy 1897). To counterbalance Tolstoy's views, the newspaper published on the same page an article by a certain Maria Shipley (1897) from Lausanne, attacking the pacifists as a threat to world peace on account of their short-sighted naivety.

Two years later, in 1899, Tolstoy received a letter from a group of Swedish pacifists. At the impending Hague Conference, the Swedes wished to see the issues of the treatment of conscientious objectors and the possibility of an alternative, civilian service being discussed. Perhaps Tolstoy could convince the Russian Tsar, the initiator of the conference, to include these questions in the programme? Tolstoy promptly answered with an open letter, again published in the Swedish press (Tolstoy 1899). He admitted that the Swedish pacifists were quite right when they assumed that general disarmament could be achieved only through the refusal of individuals to serve in the army. Optimistically, he



presumed that humanity would soon reach the point when public opinion would condemn all those who voluntarily joined “the murderers’ ranks, the so-called army”. On the other hand, Tolstoy pointed out, so-called peace conferences had no interest whatever in drawing attention to true non-violent solutions. On the contrary, it was a question of large-scale hypocrisy with the intention of belittling the possibilities of individuals having any influence on the issue. This was all the more so as armies were needed not so much for waging war against other nations, as for internal use, to defend the regime against the people’s discontent. To deprive themselves of this protection was suicidal for those in power, and therefore it was useless to count on any support for the case of conscientious objectors.

In a letter to Bertha von Suttner from 15/28 August 1901, Tolstoy repeated his solution to the question of peace: “[---] que plus j’avance en âge et plus je médite la question de la guerre, plus je suis convaincu que l’unique solution de la question est le refus des citoyens à être soldats” (Tolstoy 1954: 125).

Vasilii Vereshchagin belittled Tolstoy as a serious peace prize laureate. Tolstoy’s “programme” was just tilting against windmills. Armies were not affected by a few draftees refusing to carry arms and no one would seriously listen to the individual soldier. But there were those who thought differently: Tolstoy was thrice suggested as Nobel Peace Prize recipient. In 1901, he was proposed by a Swiss professor, but the decision of the Norwegian Nobel Committee was unanimously negative. The main reason was that Tolstoy had taken a negative stand to the Hague Conference. The following year Tolstoy’s candidature was raised by a professor from the University of Göttingen, but as he forgot to justify his proposal, it was set aside without discussion. It has been noted that not even the Norwegian writer Bjørnstjerne Bjørnson, a member of the committee, supported Tolstoy. A choice of the ‘rabble-rouser’ Tolstoy would have been seen as provocative and therefore the committee contented itself with winners with lower profiles and more conventional views on the peace issue.

In 1909 four Norwegian politicians signed a petition and a proposal that Tolstoy should be given the Peace Prize. The justification was that “nobody has, like he has, served the cause of peace and zealously worked to extinguish the spirit of war among people. His courageous conduct during the war between Russia and Japan is of unforgettable merit in the eyes of all true friends of peace and humanists.” Again the proposal failed to gather support. As the author of works of fiction Tolstoy is a genius, it was said in the committee’s protocols, but his philosophical works are based on “a dilettante’s superficial and unsystematic knowledge”. (Kh’etso 1988: 149.)

Tolstoy took an indifferent or even negative attitude to the question of a possible prize. In his eyes money was something evil. However, he showed an unexpected interest in the Eighteenth Universal Peace Congress in 1909 in Stockholm. When the tenth congress was held in Paris nine years earlier, he had

refrained from participating on the grounds of ill health, but when in the summer of 1909 he received an invitation to participate in the Stockholm Congress as an honorary member, his reaction was positive. "I will go there to explain why [military service] and Christianity are incompatible concepts," he told his secretary (Gusev 1912: 298).<sup>4</sup> True, everything on the question of war and peace had already been said, and many times over, but nevertheless Tolstoy quickly composed a paper in French to be read in Stockholm. Unfortunately, the congress had to be postponed because of a strike, and when a new call came in the summer of 1910, Tolstoy saw himself forced to decline the invitation, partly on the grounds of weak health, partly because of discord within the family. He promised to send a paper, a promise which he did not however fulfil. A draft, an addition to the 1909 paper, is preserved. Here Tolstoy writes: "What we need is not leagues, congresses organized by emperors and kings, by the armies' highest commanders, not discussions at congresses on how people's lives should be organized, but only one thing: the realization of the law of love for God and for your neighbour, a law that everybody knows and acknowledges and which in no case is consistent with the preparation of murder or the commitment of murder of our neighbour." (Tolstoy 1936: 420.)

When Tolstoy died in November 1910, the Norwegian Nobel Committee sent a telegram to his widow, expressing its condolences at "the great loss not only for the Russian people, but for the entire civilized world" (Kh'etso 1988: 152). At the same time the committee members must have felt a great sense of relief now that the question of a peace prize to Tolstoy had finally been removed from the agenda.

Tolstoy did not live to see the First World War, in which millions of young men took up arms, without much protest or visible remorse. In Russia the number of refusals to participate in the war from 1914 up to the February Revolution has been estimated at around 840 (Sanborn 2003: 186). A few Tolstoy supporters signed a pacifist petition, "Come to Your Senses, Brothers!" ("Opomnites, lyudi-bratya!"). Only a few copies were distributed before the leaflet was confiscated and the instigators arrested and brought to trial (see Bulgakov 1922). To speak of peace, reconciliation and brotherhood during the war was a crime. Nor did Leonid Andreyev's and Vasily Vereshchagin's horrific and thought-provoking depictions have any deterrent influence on people's mind. Many readers had been shocked by the picture of war presented in *The Red Laughter*, but from the start there were dissident voices. "The keynote of the book is false", commented Andreyev's colleague Vikentii Veresayev (1961:

---

<sup>4</sup> The word "military service" was removed by the Russian censors when Nikolay Gusev's memoirs were initially published in 1912. In the second edition of the memoirs, published in 1928, the whole of 1909 was left out, and in the third edition (1973), the sentence is cut off after Tolstoy's words "I will go there".

398), who had personal experience of the Russo-Japanese War. When reading the novel together with Russian soldiers in close vicinity to the fighting, they could not but laugh. This was a text composed by a writer who knew the war only through war correspondence in the newspapers. Moreover, “Omitted from view is the most terrible and most salutary attribute of man – his ability to accustom himself to everything.” Andreyev himself with visible ease was able to see the wisdom and necessity of the World War in which Russia was facing Germany. If someone goes mad in Andreyev’s literary comments on the First World War, it is not because of the war itself but the result of German atrocities. And, likewise, the agreements of the Hague Peace Conference concerning the prohibition of the launching of projectiles and explosives from balloons, gas-filled shells and explosive bullets were forgotten in the midst of the struggle.

Was there any hope for a humanity that was ready to blindly throw itself into a gigantic war? The Russian composer Alexander Scriabin was ready for a radical answer. He saw the war as a cosmic struggle played out on earth. Even though it temporarily brought with it material destruction, it heralded a spiritual renewal of mankind. How was the transformation process to be fulfilled? For a genial artist, who saw himself as a kind of god figure, it was a demanding but not impossible task where he, destined for that mission, would play the leading role.

At the outbreak of the war Scriabin was in a hurry to get on with the biggest project of his life – *Mysterium* (Misteriya). The grand composition was to be a mixture of ritual, drama and music (see for instance de Schloezer 1987: 264–271 and Bowers 1970: 253–254). It was planned to be performed in India, on the slopes of the Himalayas, in front of a select audience which would become an active part of the performance. Scriabin had in mind a *Gesamtkunstwerk* with light effects, incense, dances, processions and bells that hung down from the sky. The cathedral, in which the mystery was to be performed, was not to be built of stones but of “mists and light” which would constantly change, depending on the atmosphere and the movements within the work. The performance would continue for seven days and seven nights to ultimately result in a universal apocalypse in which the human race would be transformed into “nobler beings”. The hitherto known world would undergo a total transformation, and a life without conflict and barriers would be born. The goal was “a union of humanity with the divinity and the return of the world to oneness” (de Schloezer 1987: 67). This was the Russian mystic’s way of dealing with the problem of war and peace – a comprehensive and final solution. The belief in the power of art knew no boundaries.

Despite ten years of planning, *Mystery* in 1914 was still only at the idea stage. Pressed by the outbreak of the war Scriabin therefore concentrated on a smaller composition that would prepare humanity for the coming transfiguration. But

not even *Acte préalable* (Prefactory action), as the composition was called, was finished when Scriabin unexpectedly died in the spring of 1915.<sup>5</sup> His grandiose project was thus never tested, and the world war continued until 1918, giving birth in its turn to a second world war.

After Tolstoy's death discussions about a possible Russian Peace Prize ceased for many decades. The first Russian to be awarded was Andrei Sakharov, in 1975, and the second – Mikhail Gorbachev in 1990. Sakharov's work for peace was to be found in his struggle for basic human rights, for reduction of arms and for *détente*, while Gorbachev was awarded as he was the person who made Sakharov's goals possible to attain.

## REFERENCES

- AHRENBURG, Jac. 1899. Tolf timmar med Vasilij Verestschagin, *Hufvudstadsbladet*. December 1. N<sup>o</sup> 326, 4–5.
- 1919. *Människor som jag känt. Personliga minnen, utdrag ur bref och anteckningar*. Första samlingen. Andra upplagan. Helsingfors: Söderström.
- ANDREYEV, Leonid 1987. *Visions. Stories and Photographs*. Transl. Olga and Henry CARLISLE. San Diego, New York & London: Harcourt Brace Jovanovich.
- BOWERS, Faubion 1970. *Scriabin. A Biography of the Russian Composer 1871–1915*. Vol. 2. Tokyo & Palo Alto: Kodansha Int. Ltd.
- BULGAKOV, Valentin 1922. *Opomnities, lyudi-bratya. Istoriya vozzvaniya edinomyshlennikov L.N. Tolstogo 1914–1916 g.g.* Moskva: Zadruga.
- B[URJAM], A[delaine] 1905. Ett besök hos Leonid Andrejeff. *Helsingfors-Posten*. August 12. N<sup>o</sup> 215, 2–3.
- EYFFINGER, Arthur 1999. *The 1899 Hague Peace Conference. "The Parliament of Man, the Federation of the World"*. The Hague: Kluwer Law International.
- GUSEV, N.N. 1912. *Dva goda s Tolstym. Zapiski byvshego sekretarya*. Moskva: Khudozhestvennaya literatura.
- HARUO, Tohmatsu 2007. Approaching Total War: Ivan Bloch's Disturbing Vision. In: *The Russo-Japanese War in Global Perspective. World War Zero*. Vol. 2. Ed. David Wolff et al. Leiden: Brill. 179–202.
- H[ASSELBLA]TT, E[mil] 1905. Leonid Andrejeff: Det röda skrattet. Ett bidrag till revoltens psykologi. *Euterpe* 466–467.
- HELLMAN, Ben 2009. He had a special liking for our country... Vasily Vereshchagin and Finland. In: *The Unlimited Gaze. Essays in Honour of Professor Natalia Baschmakoff*. Ed. Elina Kahla. Helsinki: Aleksanteri Series 2. 323–349.
- KH'ETSO, Geyr 1988. Lev Tolstoy i Nobelevskaya premiya. In: *A Centenary of Slavic Studies in Norway. The Olaf Broch Symposium*. Ed. J.I. BJØRNFLATEN, G. KJETSAA & T. MATHIASSEN. Oslo: The Norwegian Academy of Science and Letters.
- MACK, John 2004. Nicholas II and the Rescript for Peace of 1898: Apostle of Peace or Shrewd Politician? *Russian History* 1–2, 83–103.

---

<sup>5</sup> On the basis of Scriabin's sketches the composer Alexander Nemtin realized a reconstruction of *Preparation for the Final Mystery*. It was recorded in 1999 by Ernst Senff Chor, St. Petersburg Chamber Choir, Deutsches Sinfonie-Orchester and Vladimir Ashkenazy (conductor).

- SANBORN, Joshua A. 2003. *Drafting the Russian Nation. Military Conscription, Total War and Mass Politics, 1905–1925*. DeKalb: Northern Illinois University Press.
- DE SCHLOEZER, Boris 1987. *Scriabin. Artist and Mystic*. Transl. Nicolas SLONIMSKY. Berkeley & Los Angeles: University of California.
- SHIPLEY, Maria 1897. Fredsmånglare. *Stockholmstidningen*. October 16. № 480, 2.
- VON SUTTNER, Bertha 1904. Bertha von Suttner om Verestsjagin. *Hufvudstadsbladet*, April 22. № 108, 4.
- 1905. Baronin Bertha von Suttner über “Das rote Lachen”. In: Leonid ANDREJEW, *Das rote Lachen*. Berlin: Scholz & Co, [I–II].
- 1965. *Memoiren*. Bremen: Carl Schünemann Verlag.
- TOLSTOY, Leo 1897. Två kontraster: Nobelska priset eller straffarbete. *Stockholmstidningen*. October 16. № 480, 2. [Also in: L.N. TOLSTOY, *Polnoe sobranie sochinenii*. Vol. 70. Moskva: Khudozhestvennaya literatura. 1954. 149–154.]
- 1899. Leo Tolstoy om den internationella fredskongressen. *Aftonbladet*. February 17. № 40, 3. [Also in: L.N. TOLSTOY, *Polnoe sobranie sochinenii*. Vol. 72. Moskva & Leningrad: Khudozhestvennaya literatura. 1933. 9–13.]
- TOLSTOY, L.N. 1936. Dobavlenie k dokladu na kongresse mira. *Polnoe sobranie sochinenii*. Vol. 38. Moskva: Khudozhestvennaya literatura. 419–420.
- 1954. *Polnoe sobranie sochinenii*. Vol. 73. Moskva: Khudozhestvennaya literatura.
- VERESAEV, V.V. 1961. *Sochineniya v pyati tomakh*. Vol. 5. Moskva: Pravda.
- WERESCHAGIN, W. 1893. Aus der Erinnerungen eines Schlachtenmalers. *Die Waffen Nieder! Monatsschrift zur Förderung der Friedensbewegung* 7, 249–252 and 8, 297–301.

# *Friðr* in the sagas of Icelanders

Helga Hilmiðóttir

University of Helsinki

Department of Finnish, Finno-Ugrian and Scandinavian Studies

**Abstract:** This study explores the function of the lexical item *friðr* in a collection of Old Norse texts known as the sagas of Icelanders. They were written around 1200–1350 by unknown authors and deal with the settlement period in Iceland (870–930). The empirical part of the paper is based on excerpts that contain instances of the noun *friðr* or its derivatives. In the analysis, a focus is put on the context associated with *friðr*: Who does *friðr* involve and what rules apply? The theoretical framework is based on Norén and Linell's (2007) notion of 'meaning potentials', in which the semantic content of a lexical item is seen as interplay between core content and speakers' access to a set of situated interpretations.

In the paper, I show that *friðr* has a meaning potential which clusters around five ideas: 'love', 'security', 'security with a formal or legal status', 'security or sacredness connected to specific times or places', and 'agreement'. Furthermore, I propose that these subcategories share the same core content which can be characterized as 'harmony'.

## 1 INTRODUCTION

This study explores how the Old Norse noun *friðr* is used in the sagas of Icelanders. According to Cleasby and Vigfússon ([1874] 1957), Old Norse *friðr* has the following meanings: 1) peace, personal security, inviolability; 2) peace, sacredness of a season or term; 3) peace, rest, tranquility; and, finally, 4) love, peace, friendship. These semantic categories are by no means unique to Old Icelandic *friðr*. Similar definitions are given for Swedish *fred/frid* (e.g. SAOB 1926), German *frieden* (Old High German *fridu*; Kluge [1883] 1967), Old English *fridu* (Bosworth & Toller [1898] 1973; OED 2013) and Middle English *frith* (MED 1952). The similarities among these words in the Germanic languages are due to a common origin, the proto-Germanic word *\*friþu*, which can be traced back to the Indo-European root *prī* '(protect and) love' (SAOB 1926; Kluge [1883] 1967).

In dictionaries, lexical items are usually portrayed as having fixed and static meanings which are illustrated with clear examples and conventionalized phrases. Yet, in reality, the picture is not always so simple. The semantic contents of words are often ambiguous and the borders between different categories are sometimes unclear. It is also a fact that the semantic content of lexical items changes over time. The Icelandic noun *tröll* 'troll' is a point in case. The word occurs in some of the oldest texts written in Old Norse and is still used

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 60–77. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

in contemporary Icelandic. In medieval texts, *tröll* refers to an animal or human-like being which is enchanted by a spell. In Icelandic folktales, as a contrast, the noun *tröll* is associated with man-eating, anti-Christian, supernatural beings with a certain appearance (cf. Jakobsson 2008). The shift is not obvious in all contexts and it is not unlikely that today's readers superimpose their modern interpretations on the old texts. Therefore, it is of great importance to examine the use of central concepts such as *friðr*, and ask questions about their semantic contents: How are these items used by the author and how were they interpreted by contemporary readers?

The theoretical framework is based on Norén and Linell's (2007: 389) ideas of meaning potentials. A meaning potential is a set of properties which interact with context. Each lexical item has a core content which is present in all contexts. In other words, a lexical item has a relatively stable meaning or function at the same time as it is dynamic and open to interpretation. This, however, does not mean that the theory of meaning potentials calls for a monosemous view on language. Norén and Linell (2007: 413–414) propose that the notion of meaning potentials always entails some degree of polysemy or a presence of lexicalized microsenses (subcategories). For each lexical item, speakers have access to a set of situated interpretations which have become conventionalized and are a part of the language system.

The aim of this study is to analyze how the Old Norse *friðr* is used in medieval texts, and to discuss what the situational contexts tell us about its meaning potentials. Thus, the study focuses on questions such as: In which contexts does the word *friðr* occur? Who can give *friðr* and to whom is it directed? Is *friðr* associated with some kind of ceremonies or traditions? What other rules apply? Although I will briefly address *friðr* as a social construction, it is not within the scope of this paper to study peace from a sociological point of view; for more a detailed discussion of medieval Icelandic society, see for example Byock (1988) and Miller (1990).

The paper begins with a brief description of the sagas of Icelanders (Section 2), which is followed by an analysis of the data (Section 3). In the first two sections of the analysis, I will focus on *friðr* on an individual level: Love (3.1) and safety and personal security (3.2). The following two sections deal with *friðr* as a social structure: inviolability with a formal or legal status (3.3) and *friðr* limited in time and space (3.4). In the last section, I will discuss *friðr* which is not directed towards an individual: *Friðr* between groups (3.5). The paper ends with a summary and conclusion (Section 4).<sup>1</sup>

---

<sup>1</sup> I would like to thank Kendra Willson, Jacek Kozłowski and one anonymous reviewer for valuable comments.

## 2 DATA: SAGAS OF ICELANDERS

The research data consist of a collection of stories referred to as sagas of Icelanders (e.g. Kristjánsson 2007: 203–311).<sup>2</sup> These sagas were long viewed as historical but are now considered to be largely fictional stories, although some of the characters portrayed in them may have existed and some of the events took place in reality. It is considered likely that the first sagas of Icelanders were written at the beginning of the 13<sup>th</sup> century and the last ones around the middle of the 14<sup>th</sup> century (Kristjánsson 2007: 217). The 40 sagas that have been preserved are found in manuscripts of which the oldest was written around 1250 and the youngest around 1700 (Ólafsson 2005: 114–115). The authors are unknown.

The sagas of Icelanders take place during the settlement years in Iceland and the first years of the Icelandic commonwealth or freestate, from around 870 until 1030. These sagas tell the stories of the first settlers in Iceland and their descendants, and describe their struggles as they built up a society in a new land. Although the sagas of Icelanders differ from one another, they also have many things in common. Usually these sagas begin with a minor dispute between individuals or families. Then, as the story continues, the dispute escalates. More and more people become involved in the disagreement, and this leads to a bloody battle which destroys the peace and harmony in the area. However, some of the characters in the sagas make attempts to maintain social order and to restore equilibrium by settling the matters through mediation or legal processes (cf. e.g. O’Donoghue 2004: 22–24; Ólafsson 2005 and Kristjánsson 2007). Due to their subject matter, the sagas of Icelanders present a good corpus for studying the use of the lexical item *friðr*. In addition to the sagas, a small number of *þættir* ‘tales’ that deal with family feud are also included in the study (cf. Row & Harris 2005 on *þættir*).

The excerpts that are used in the paper are taken from the series *Íslensk fornrit*, which are printed in normalized Old Icelandic. The translations are made by the author of the present paper, and the instances of the word *friðr* are not translated for the sake of the analysis.

## 3 THE USE OF THE OLD NORSE *FRIÐR* AND ITS DERIVATIVES

### 3.1 *Friðr* as love

As mentioned in the introduction, ‘love’ is one of several meaning potentials associated with *friðr*. In the sagas of Icelanders, there are no obvious examples

---

<sup>2</sup> Sagas of Icelanders are sometimes referred to as ‘family sagas’ (e.g. O’Donoghue 2004; Ólafsson 2005), but this term has been criticized e.g. by Kristjánsson (2007: 207), who points out that other genres such as ‘contemporary sagas’ (Ice. *samtíðarsögur*) also tell stories about families.



of the noun signifying ‘love’ when it occurs on its own. However, in the texts, there were many examples of compound words and derivations that have a connection to the notion of love. This can be noted in the use of words such as *fríðla/frilla* ‘a mistress’ (cf. also Söderwall 1884–1918: *frilla* in Swedish), *fríðill* ‘an extramarital lover’ (Magnússon 1989), *fríðsonr* ‘illegitimate son’, *fríðluborinn* ‘born illegitimately’, *fríðlífi* ‘the act of having an extramarital lover’, and *fríðtak* ‘the act of taking someone as your mistress or lover’ (Zoëga 1910). The following excerpt from *Vatnsdæla saga* (1934: 97) shows an instance of *frilla*:

(1)

Þorgrímr á Kárnsá gat barn við **frillu** sinni, er Nereiðr hét, ok af orðum konu hans var barnit út borit.

Þorgrímr in the farm Kárnsá had a child with his **frilla** who was called Nereiðr. The child was exposed in accordance with his wife’s instructions.

According to de Vries (1961), the noun *fríðr* is derived from the archaic verb *frjá* ‘love’ (cf. also SAOB 1926: *fred* in Old Swedish).<sup>3</sup> Besides *fríðr*, the verb has given us nouns such as *frændi* ‘kinsman’ and *frændkona*, *frænka* ‘female kinsman’ and adjectives such as *frjáls* ‘independent, free’, originally ‘dear, belonging to the family’ (Magnússon 1989).<sup>4</sup>

### 3.2 *Friðr* as safety and personal security

In many cases, *fríðr* in the Icelandic sagas refers to safety and a non-violent relationship between specific individuals. Sometimes, a person’s *fríðr* is threatened by a single adversary and sometimes by the whole community. The following passage from *Vatnsdæla saga* (1934: 21) shows a conversation between two captains who have been fighting a bloody battle with their crews. After a long day of fighting, the members of both crews are exhausted and take a break. Suddenly, the two captains start a conversation and introduce themselves to each other:

(2)

‘Sæmundr er mitt nafn; em ek ok formaðr þessa liðs, sygnskr maðr at ætterni. Kunnigt er mér ok um yðr frændr, ok þar sem vér erum samlendir menn, þá samir oss betr at vera eins liðs en berjask; höfum vér ok góða eina frétt til yðvar. Nú viljum vér **mæla til vinganar** við yðr, eigi fyrir því að vér þurfim **friðar at biðja** fyrir liðsmunar sakar.’ Ingimundr svarar: ‘Vel vilju vér

<sup>3</sup> The semantic reference to ‘love’ is closely related to the notion of ‘beauty’. This is manifested in the use of the verb *að fríða* ‘to adorn, to make more pleasing’.

<sup>4</sup> The noun *frændi* has parallels in other Germanic languages: Old Swedish *frände* ‘kinsman’, Old English *frēond*, modern English *friend*, and Modern German *Freund* ‘friend’ (cf. SAOB 1926).

þetta mál virða ok leggja eigi til hallmælis; nú munu vér eigi kjósa oss þann hlut til handa, at girnask við yör til óviss frama, en hafa nú handtekinn **frið ok vináttu yðra.**'

'Sæmundr is my name. I am the captain of this crew and my family is from Sognfjord. I recognize you and your kinsmen, and since you are from the same land as I am, it would be honorable for us to be on the same team instead of fighting. We have heard only good things about you. Now we would like to **suggest friendship** between us, not because we need **to ask for frið** due to the uneven numbers.' Ingimundr answers: 'We wish to receive this request with respect and we will not speak ill of it. Now we will not desire anything in your possession, for the indefinite future, and we shake hands with you for **frið and your friendship.**'

In this scene, the ships are located in a foreign sea, and, as a result, *friðr* is not an assumed situation. It has to be negotiated and established. One of the captains proposes friendship, which presupposes a non-violent relation between the two crews. The argument the captain uses is that both crews come from Norway and that they should therefore join forces instead of fighting each other. The captain of the other crew accepts his offer and an agreement of *friðr* and non-violence is sealed by shaking hands. Hence, in this passage, *friðr* signifies a friendly and cooperative relation between the two crews – a situation in which every person on board is safe and not in danger of being attacked and killed.

As mentioned in chapter 2, sagas of Icelanders deal more with disagreements and unstable situations than with peace and harmony. A threat of violence is often referred to as *ófriðr*. The following passage from *Laxdæla saga* (1934: 125) describes the Christianization of Iceland. Þangbrandr was a man sent by King Óláfr in Norway to convert Icelanders to Christianity. However, Þangbrandr met with strong resistance in Iceland and fled the country:

(3)

Gerðu hofðingjar ráð sitt, at þeir mundu drepa Þangbrand ok þá menn, er honum vildu veita forstoð. Fyrir þessum **ófriði** stókk Þangbrandr til Nóregs ok kom á fund Óláfs konungs ok sagði honum, hvað til tíðenda hafði borit í sinni ferð, ok kvazk þat hyggja, at eigi myndi kristni við gangask á Íslandi.

The Chieftains agreed that they would kill Þangbrandr and his assistants. Þangbrandr ran away from this **ófriðr** to Norway and met King Ólafr and told him what happened during his trip and that he did not think that Christianity would be accepted in Iceland.

In (3), *ófriðr* refers to a threat to an individual's life. Þangbrandr is not safe in Iceland. He lives in constant danger of being attacked and killed. In this particular case, the threat is caused by a specific group of people, chieftains in Iceland, and directed towards a specific individual, Þangbrandr.

The following excerpt is an example of how the phrase *gera ófrið* 'make unfriðr' is used to signify one man's attack on another. The text is from *Grettis saga* (1936: 13–14). At the beginning of the saga, the narrator tells how a Viking named Önundr wins a battle with King Kjarval and chases him away. A few months later, Eyvindr, a supporter of the king, is visited by Önundr:

(4)

Þeir Þrándr ok Qnundr kómu á fund Eyvindar austmanns, ok tók hann vel við bróður sínum, en er hann vissi, at Qnundr var þar kominn, þá varð hann reiðr ok vildi **veita** honum **atgöngu**. Þrándr bað hann eigi þat gera; kvað þat eigi standa at **gera ófrið** norrœnum mœnnum, allra sízt þeim, er með engri óspekð fara. Eyvindr kvað hann farit hafa fyrr ok **gört ófrið** Kjarval konungi; sagði hann nú þess skyldu gjalda.

Þrándr and Qnundr met Eyvindr from Norway and he welcomed his brother warmly. But when he found out that Qnundr was with him, he became angry and wanted **to attack him**. Þrándr asked him not to do so, and that he would not be better off if he **made ófrið** to Norsemen, and least of all those who were not causing any trouble. Eyvindr says Qnundr had earlier **made ófrið** for King Kjarval, and that he would now pay for it.

After realizing who Önundr is, Eyvindr wants to *veita atgöngu* ‘attack’, but his brother stops him by pointing out that it would not benefit him to *gera ófrið* against a Norwegian man. In this excerpt, the phrase *gera ófrið* refers to one man’s violent attack on another with the aim of killing the person. By using the active verb *að gera* ‘to do’, the situation escalates from a hostile attitude, *ófriðr*, to violence. By itself, *ófriður* refers to emotions and attitudes, not to a violent action.

A similar reference to security can be noted in the use of adjective *fritt* (>*friðt*), which according to Cleasby and Vigfússon ([1874] 1957) is used in the meaning ‘one’s person being safe’. The following example is from *Grœnlendinga þáttr* (*Eyrbyggja saga* 1935: 288–289).

(5)

Hallr kvezk mundu leita um sættir milli þeira ok kallaði á kaupmenn ok mælti: ‘Hvárt skal mér **fritt** at ganga á fund yðvarn?’

Hallr says he will try to settle the matter between them and called to the merchants: Will it be **fritt** for me to come and meet you?’

In (5), one of the characters takes precautionary actions and asks beforehand whether he will be attacked if he comes and talks to the people he addresses. In this case, the speaker uses an impersonal construction (*mér* ‘I-dat’) which indicates that he is not playing an active role in this context; he is a potential victim.

Besides referring to people’s safety, the nouns *friðr* and *ófriðr* also refer to the safety or destruction of property. Hence, in *Vatnsdæla saga* (1934: 4), the narrator mentions that a certain farmer had less problems with *ófriðr* than his neighbours, and adds that this includes *manndrápum ok féskaðum* ‘killings and loss in money’. It is therefore clear that *ófriðr* does not only signify a violent threat towards the life of human beings, but also to the danger of being robbed. *Friðr*, as a contrast, is a situation in which people feel safe and they are not under the threat of being attacked, killed or robbed.

In a few cases, the threat or danger that is referred to as *ófriðr* is not caused by other people but rather by nature or supernatural phenomena. The following

passage from *Eyrbyggja saga* (1935: 93) describes how the ghost of Þórólfr bægifótr caused *ófriðr* in the area:

(6)

Eptir dauða Þórólfs bægifóts þótti mörgum mönnum verra úti, þegar er sólina lægði; en er á leið sumarit, urðu menn þess varir, at Þórólfr lá eigi kyrr; máttu menn þá aldri í **friði** úti vera, þegar er sól settisk. Þat var ok með, at yxn þeir, er Þórólfr var ekinn á, urðu trollriða, ok allt fé, þat er nær kom dys Þórólfs ærðisk ok æpði til bana.

After the death of Þórólfr Cripplefoot, it seemed to many people that there was something evil going on outdoors as soon as the sun went down. In addition, as the summer progressed, people noticed that Þórólfr was not lying still in his grave. They could never be **in friði** outdoors after sunset. Also, the oxes which had drawn Þórólfr became possessed, and all the cattle that came close to his grave went insane and bellowed until they died.

Here, as in the previous examples, *friðr* refers to personal safety. However, the threat is not directed to a particular person, but rather to all people or livestock that happen to come close to a ghost. In this case, the absence of *friðr* results in loss of sanity and eventually life, but there is no mentioning of direct physical violence.

People who bring about violence and disturbances are referred to with the compound noun *ófriðarmenn* ‘men of un-*friðr*’ while people who do not pose a threat and who approach others on friendly terms are labelled *friðarmenn* ‘men of *friðr*’. The following excerpt is taken from *Laxdæla saga* (1934: 165):

(7)

Smalamaðr Bolla fór at fé snimma um morgininn uppi í hliðinni; hann sá mennina í skóginum ok svá hrossin, er bundin váru; hann grunar, at þetta muni eigi vera **friðmenn**, er svá leyniliga fóru.

Bolli's herder went up to the slopes early in the morning. He saw the men in the woods and horses that were tied. He suspects that these will not be **friðmenn**, since they traveled with such secrecy.

In (7), a herder who is out in the pastures observes men that are behaving suspiciously. Men that are on friendly terms and pose no threat do not hide in the woods, so the herder suspects foul play. These men bring a threat to *friðr*.

Often, peace is purchased with the help of a mediator who approaches one of the rivaling parties on behalf of the other and proposes or requests a payment in exchange for *friðr*. This can be seen in the following passage from *Laxdæla saga* (1934: 181–182). In this excerpt, a man called Þorgils acts as a mediator on behalf of the sons of Bolli, who was killed a few years earlier. The killing has not yet been settled or paid for, and therefore Þorsteinn, who was one of the men participating in the attack, is in danger of being killed by the grieving sons in their attempt to restore the honor of the family. Þorgils offers Þorsteinn *friðr* as long as he promises to help the sons to kill the man who gave Bolli the deadly

wound. The offer that is made to Þorsteinn entails that he has to betray his friend and brother-in-law. Given the importance of family in Icelandic medieval culture, this is not an honorable thing to do. Hence, instead, Þorsteinn offers to pay for his *friðr* with money.

(8)

‘Svá er, sem þér er kunnigt, at þú vart í tilförl með Ólafssonum, þá er veginn var Bolli; hefir þú þær sakar óbætt við þá sonu hans. Nú þó at síðan sé langt liðit, er þeir atburðir urðu, þá ætla ek þeim eigi ör minni liðit við þá menn, er í þeirri ferð váru. [...] er nú þat ætlan þeira bræðra, at venda til hefnda við Helga Harðbeinsson, því at hann veitti Bolla banasár. Vilju vér þess biðja þik, Þorsteinn, at þú sér í ferð þessi með þeim bræðrum ok **kaupir** þik svá **í frið ok í sætt**.’ Þorsteinn svarar: ‘Eigi samir mér þetta, at sæta vélráðum við Helga, mág minn; vil ek miklu heldr **gefa fé til friðar** mér, svá at þat þykki góðr sómi.’

‘As you know, you took part in the attack with the sons of Ólafr when Bolli was killed. You have not given his sons compensation for that. Even though this was a long time ago, I think that these events have not been forgotten by those who participated. [...] The brothers have now planned to take revenge on Helgi Harðbeinsson, since it was he that gave Bolli the deadly wound. We would like to ask you, Þorsteinn, that you join the brothers on this trip and that you **buy** yourself **friðr and settlement** in that way.’ Þorsteinn replies: ‘It would not be honorable of me to betray Helgi, my brother-in-law. I would rather **pay money for friðr** in an honorable way.’

In this example, *friðr* refers to the safety of a specific individual. By participating in a deadly attack on the boy’s father, Þorsteinn has become a target of revenge in a bloody feud, and hence his life is threatened until the case has been settled between him and Bolli’s sons. Þorsteinn has to pay for his *friðr* in order for the sons to restore the honor of the family.

Besides money, *friðr* can also be bought in exchange for precious things such as golden rings and board games (cf. example in *Kjalnesinga saga* 1959: 33), and in *Egils saga* (1933: 185–192), there is even an example of how *friðr* can be bought with a heroic poem dedicated to the king (*Höfuðlausn* ‘Head’s ransom’). One person’s *friðr* or safety can also be secured by tying families together through marriage (cf. example in *Vatnsdæla saga* 1934: 10), and fostering the child of a rival can also be interpreted as an attempt to establish a “nervous peace” (Miller 1990: 172; cf. example in *Brennu-Njáls saga* 1954: 236).

### 3.3 *Friðr* as inviolability with a formal or legal status

In some cases, *friðr* does not only mean a person’s safety, but rather that his or her personal security is stipulated by public law (cf. Cleasby & Vigfússon [1874] 1957; cf. also for Old Swedish *SAOB* 1926). In Norway and in other monarchies, such *friðr* could be granted by the king. As an example, in *Egils saga* (1933:

198–199), king Hákon of Norway grants the main character *friðr* in his kingdom, despite the fact that he has killed many of the king's kinsmen.

(9)

‘Ekki muntu, Egill, gerask mér handgenginn; miklu hafi þér frændr meira skarð höggvit í ætt vára en þér muni duga at staðfestask hér í landi. Far þú til Íslands út ok ver þar at fœðurarfi þínum; mun þér þá verða ekki mein at oss frændum, en hér í landi er þess ván um alla þína daga, at várir frændr sé ríkastir. En fyrir sakir Aðalsteins konungs, fóstura míns, þá **skaltu hafa hér frið í landi ok ná lögum ok landsrétti**, því at ek veit, at Aðalsteinn konungr hefir mikla elsku á þér.’

‘Egill, you will never become one of my man; you and your kinsmen have killed too many members of my family for you to settle in this land. Go to Iceland and stay there on the farm you inherited from your father. Then you will not be hurt by me and my kinsmen. Here in this land you can expect that my kinsmen will be the mightiest as long as you live. But due to king Aðalsteinn, my foster-father, **you shall have *friðr* in this land and be protected by public law**, because I know that king Aðalsteinn is very fond of you.’

In (9), Hákon king of Norway addresses Egill and gives him inviolability. The king uses the word *friðr* and adds an explanation which specifies what this entails: Egill is protected by public law.

The legal status of *friðr* is perhaps more frequent in its negative sense. The adjective *friðlauss* ‘outlawed’ refers to the legal status of people that have been expelled from their community and do not enjoy the protection of public law (cf. e.g. Miller 1990; Byock 1988). The word is known in other Germanic languages, *fripleás* in Old English (OED 2013) and *friplös* (eller *fridlöss*, *fredlöös*) in Old Swedish (Söderwall 1884–1918).<sup>5</sup> Outlawry and exclusion from the community are a very common topic in the sagas of Icelanders, and some of the best known sagas deal with the fate of outlaws, for example *Gísla saga Súrssonar* (Vestfirðingasögur 1943) and *Grettis saga* (1936).

### 3.4 *Friðr* limited in time and space

In certain contexts, *friðr* is limited to a certain time of the year or to a particular place. As an example, certain times of the year were considered sacred, and concepts such as *jólafríðr* ‘Yule-Peace, Christmas Peace’, *páskafriðr* ‘Easter Peace’ are known not only in Old Norse (Cleasby & Vigfússon [1874] 1957) but also in other Germanic languages such as Swedish (cf. SAOB), English, and German. During these sacred times, people enjoyed *friðr*: No disagreements or violence were allowed. According to Grágás (1992: 281–284), the law compen-

<sup>5</sup> In Old Icelandic, the nouns *skóggangsmadr* and *útlagi* ‘outlaw’, and the adjective *útlægur* ‘outlawed’ were more commonly used than *friðlauss*, but both words have the same meaning, excluded from the protection of law (cf. Hastrup 1985: 139–140 for a comparison of the word *útlagi* in Norway and Iceland).

dium of the Icelandic commonwealth, a breach of truce was a very serious crime which was punished by outlawry.

Also, in medieval times certain places were considered *friðarstaðr* or *griðarstaðr* ‘asylum, sanctuary, place of peace.’ Examples of such places were the locations for the general and local assembly and certain asylums in temples. The following description is found in *Eyrbyggja saga* (1935: 8):

(10)

Hann setti þoe mikinn við Hofsvág, er hann kallaði á Hofsstöðum. Þar lét hann reisa hof, ok var þat mikit hús; váru dyrr á hliðvegginum ok nær ǫðrum endanum; þar fyrir innan stóðu ǫndvegissúlurnar, ok váru þar í naglar; þeir hétu reginnaglar; Þar var allt **friðarstaðr** fyrir innan.

He built a big farmhouse at Hofsvágr which he named Hofsstaðir. There he had a temple built and it was a large building. The entrance was on the side wall close to the end. Inside stood the high-seat pillars, and in them there were nails. They were called the nails of the gods. The whole interior was **a friðr-place**.

The temple described in (10) has a sacred status and it functions as an asylum. To kill a man in an asylum was considered a foul deed, *friðbrot* ‘breach of peace,’ *griðabrek*<sup>6</sup> or *griðarof* ‘breach of truce’ and a man who commits that crime was called *friðbrotsmaðr* ‘a man who breaches peace’ or *griðníðingr* ‘truce-violator’ (cf. Zoëga 1910). A breach also spoilt the sacredness of asylums, and after the deed these places could no longer be used for their previous purposes. In *Eyrbyggja saga* (1935: 17), blood was spilt in a field in which the locals held their assemblies:

(11)

[...] en völlinn kallar hann spilltan af heiptarblóði, er niðr hafði komit, ok kallar þá jörð nú eigi helgari en aðra ok kallar þá því valda, er fyrri gerðusk til áverka við aðra; kallaði hann þat eitt **friðbrot** verit hafa, sagði þar ok eigi þing skyldu vera síðan.

[...] but he declares that the field has been desecrated by the bloodshed, and says that the ground is now no more holy than anywhere else, and he blames those who started the fight. He called it **a breach of friðr**, and said that assemblies should not be held there anymore.

*Friðr* that is limited in time and space is also referred to as *grið*.<sup>7</sup> The original meaning of the noun *grið* is ‘domicile or home,’ but especially the plural form later developed a meaning of ‘truce, peace, pardon’ (cf. Zoëga 1910).<sup>8</sup> In *Grettis saga* (1936: 232–233) there is a detailed description of how *grið* is declared for the main character while he is hiding his true identity. Grettir, who is an anti-

<sup>6</sup> Compare Old English *griðbrice* ‘breach of peace’ (Bosworth & Toller [1898] 1973: *griðbrice*).

<sup>7</sup> See also Miller (1990: 194–195) on Church, Thing and Holiday Peace in Medieval Iceland.

<sup>8</sup> The word *grið* became a part of Old English during the Danish period, and in Bosworth and Toller ([1898] 1973), Old English *grið* is defined as ‘peace limited to place or time, truce, protection, security, and safety.’

social and troublesome person, has been living in outlawry for some years, hiding away on an island off Northern Iceland. At one point, he goes to the main land in disguise and calls himself *Gestr* 'lit. guest'.<sup>9</sup> When Grettir meets the farmers at the Hegraness assembly, he requests that they give him *grið* during the assembly until he is back home again. The farmers agree, and this is followed by a ceremony in which one of the farmers proclaims *grið* with the following words:

(12)

'Hér set ek **grið**,' segir hann, 'allra manna á millum, einkanliga þessum sama Gesti til nefndum, er hér sitr, ok at undir skilðum öllum goðorðsmönnum ok gildum boendum, ok allrar alþýðu vígra manna ok vápnfærra, ok allir aðrir heraðsmenn í Hegranessþingi, eða hvaðan sem hverir eru at komnir, nefndra manna eða ónefndra, handsölum **grið ok fullan frið** kváðumanni inum ókunna, er Gestr nefnisk, til gamans, glímu ok gleði allrar, til hervoistar ok heimferðar, hvárt er hann þarf at fara á legi eða landi, at fari eða flutningi. Skal hann hafa **grið** í öllum stöðum, nefndum ok ónefndum, svá lengi sem hann þarf til heillar heimkvámu at höldnum tryggðum. Set ek þessi **grið** fyrir oss ok vára frændr, vini og venzlamenn, svá konur sem karla, þýjar ok þræla, sveina ok sjálfráða menn. Sé sá **griðníðingr**, er **griðin** rýfur eða tryggðum spillir, rækr ok rekinn frá guði ok góðum mönnum, ór himinríki ok frá öllum helgum mönnum, ok hvergi hæfr manna í milli ok svá frá öllum út flæmör sem víðast varga reka eða kristnir menn kirkjur sökja, heiðnir menn hof blóta, eldr brennr, jörð grœr, [...] hann skal firrask kirkjur ok kristna menn, heiðna hölða, hús ok hella, heim hvern, nema helvíti. [...] Nú leggjú vér hendr saman, ok allir vér, ok höldum vel **griðin** ok öll orð tölud í tryggðum þessum, at vitni guðs ok góðra manna ok allra þeira, er orð mín heyra, eða nokkurir eru nær staddir.'

'I hereby declare **grið** between all men, particularly for this man called Gestr who sits here beside me, and including every chieftain and farmer, every common man able to fight and to bear arms, and all others in the jurisdiction of this assembly of Hegraness, wherever they are from, named and unnamed, on behalf of all these we promise **grið and frið** to this newcomer called Gestr who is to us unknown, for the practice of games, wrestling, and all other sports, while staying here and during his journey home, whether he travels on foot or by voyaging. He shall have **grið** at every place, specified and unspecified, as long as he needs time to reach his home in safety. I proclaim this **grið** on the part of ourselves and of our kinsmen, our friends and relations, both women and men, bondsmen and slaves, farmhands and free men. Be there any **grið-violator** who shall break the **grið** and violate this trust, so may he be driven away from God and from righteous men, from heaven and all holy men; let him have no part amongst mankind and become an outcast from society. He shall roam around like a wolf in places where Christians go to church and where heathens hold sacrifices, the fire burns, the earth grows, [...] He shall be barred from churches and Christians, from heathens, from houses and caves and from every home except for Hell. [...] Now let us clasp hands, all and let us observe the **grið** and every single word in this pledge. May God and all holy men be my witnesses, and those who are present here and hear my words.'

The ceremony begins with a declaration of truce between Gestr and all the people in the district of Hegraness. Then it gives more detailed information regarding what he is allowed to do, which areas are included in this truce and

<sup>9</sup> The name is often used in Medieval Icelandic literature as a type of incognito.



which people. This is followed by a statement that anyone that breaks this truce is a *gríðníðingr* ‘truce-violator’. As the text shows, this is a serious offense which will lead to rejection by God and society. Finally, the ceremony ends with an act in which all people present are asked to clasp their hands together and to promise to keep the truce in the name of God.

In many ways, the whole ceremony resembles a magic spell, but, in fact, some of the words in this speech are found in the Icelandic law compendium *Grágás* (1992: 281–284). Especially the description of the punishment for truce-breaking resembles a magic curse. The power of the ceremony also proves to be strong. After Grettir reveals his true identity, the farmers become angry at themselves for letting him fool them, but they feel obliged to keep their promise. Nobody wants to become a truce-breaker and to become (an) outcast from society.

### 3.5 *Friðr* between people from different cultures

So far, we have focused on *friðr* between individuals or small groups that live in the same community or kingdom. In this last section, however, we will focus on *friðr* between people of different culture: people that come from other parts of the world.

Many of the sagas of Icelanders tell stories of how the main characters travel abroad, either to do business with the locals or to pillage their villages. The characters on both sides draw a clear distinction between these types of visits, and sometimes the ship crews are asked upon arrival whether they would like to have a *friðland* ‘*friðr*-land’ or a battle (cf. e.g. *Egils saga* 1933: 120). In these cases, *friðland* refers to a safe area in which the crew can conduct trade. Also, the sagas show that some areas were designated merchant harbors in which all foreign men are to have *friðr*. The following passage is from *Laxdæla saga* (1934: 54):

(13)

‘Þat hygg ek, at vér hafim ekki góða atkvámu, því at þetta er fjarri höfnum þeim eða kaupstöðum, er útlendir menn skulu hafa **frið**, því at vér erum nú fjaraðir uppi svá sem hornsíl [...]

‘I think that we have not docked in a good place, because this is far away from the docks or trading places in which foreign men shall have **friðr**, because we have now beached like a stickleback.’

In this passage, *friðr* refers to the security of people and their ability to move around without having to fear for their lives. *Friðr* is given by the locals to anyone that enters the trading place. Outside of these designated areas, the guest’s or intruder’s safety is not guaranteed, and, therefore, the excerpt shows

how *friðr* can be limited to particular areas. In other cases, *friðr* is limited in time. One day the crew members may be busy pillaging villages while the following day is devoted to trading.

The term *ófriðr* can also refer to tension and disagreement or tension between groups of people. The following example, taken from *Egils saga* (1933: 119), describes the arrival of Vikings to a large village:

(14)

Síðan bjuggusk menn til uppgöngu ok fóru til kaupstaðarins. En er bœjarmenn urðu **varir við ófrið**, þá stefndu þeir í mót; var þar tréborg um staðinn, settu þeir þar menn til at verja; tóksk þar bardagi. Egill gengr fyrstr inn um borgina; síðan flýðu bœjarmenn; varð þar mannfali mikitt. Ræntu þeir kaupstaðinn, en brenndu, áðr þeir skildusk við; fóru síðan ofan til skipa sinna.

Then the men prepared to leave the ship and they went to the trading place. But when the villagers **noticed ófriðr** they turned around to defend themselves: there was a wooden wall around the place, and they put men on it to defend the village. A battle began. Egill is the first one to enter the city walls; then the villagers fled. Many people died. They pillaged the village and burned it down before they left. Then they went back to their ship.

In this excerpt, *ófriðr* is caused by the main character in the story, Egill. The adversary, however, is unknown to the villagers and the threat that Egill's team causes them is impersonally labeled as *ófriðr*. To them, the attackers are strangers; they come unexpectedly from another land and cause them harm. Here, it is the threat or hostile situation that is referred to as *ófriðr*, not the battle itself (compare (3) for an example of *ófriðr* on the individual level).

A similar impersonal reference to the enemy is found in the following passage, also from *Egils saga* (1933: 36–37). In this example, many hundred people participate in the battle:

(15)

En er Þórólfr kom austr til Kvenlands ok hitti konung Faravið, þá búask þeir til ferðar ok höfðu þrjú hundruð manna, en Norðmenn it fjórða, ok fóru it efra um Finnmörk ok kómu þar fram, er Kirjalar vátu á fjalli, þeir er fyrr höfðu herjat á Kveni. En er þeir urðu varir við **ófrið**, söfnuðusk þeir saman ok fóru í mót, væntu sér enn sem fyrr sigurs. En er orrosta tóksk, gengu Norðmenn hart fram; höfðu þeir skjöldu enn traustari en Kvenir; sneri þá mannfalli í lið Kirjála, fell mart, en sumir flýðu.

But when Þórólfr came eastward to Kvenland and met King Faravið, they prepared a trip and took along three hundred (i.e. 360) men, and Norwegian one hundred (i.e. 120) more, and went north Finmark until they came to the place on the mountain in which the Karelians were located, the same ones that had attacked the Kvens. But when they noticed the **ófriðr**, they gathered and turned around for a counterattack. They expected victory as before. But when the battle began, the Norwegians fought hard, and they had shields that were even better than the ones that the Kvens had. The Karelians started to fall on the battleground; many fell and some fled.

The example in (15) shows that the noun *ófriðr* can also describe a disagreement and a threat on a much bigger scale than I have shown so far. Although we do not know how many men are on the Karelian side, the narrator tells us that Kvens had 360 men and the Norwegian 120. In this case, the threat leads to a large-scale battle which has more similarities to the historic wars we can read about in more recent sources. Again, it is the tension and not the battle that is characterized as *ófriðr*.

In the sagas of Icelanders, there are also examples of battles followed by peace negotiations. In the following passage, which is taken from *Egils saga* (1933: 134–135), King Æthelstan of England<sup>10</sup> offers King Óláfr of Scotland *friðr* after the former defeated an invasion by the king of Scotland and his alliances, the battle of Brunanburh:

(16)

‘Berð þau orð mín Óláfi konungi, at ek vil gefa honum orlof til þess at fara heim til Skotlands með lið sitt, ok gjaldi hann aptr fé þat allt, er hann tók upp at røngu hér í landi; **setjum hér síðan frið í millum landa várra** ok heri hvárigir á aðra; þat skal ok fylgja, at Óláfr konungr skal gerask minn maðr ok halda Skotland af mér ok vera undirkonungr minn [...]

‘Tell these words to king Óláfr, that I will give him leave to go home to Scotland with his forces; let him give back all the property that he has wrongfully taken here in the land; **then we will make friðr between our lands**, neither attacking the other; Further, king Óláfr shall become one of my men, and hold Scotland for me, and be a king under me.’

In this instance, *friðr* is settled by the kings themselves. The conqueror offers the loser *friðr*, but it comes with a price: The Scottish king has to accept being a subordinate king under the King of England. Here, the peace negotiations take place through a mediator: someone is sent to the leader of the losing forces to make the offer.

Finally, in the sagas of Icelanders, there are also examples of more pre-emptive peace negotiations. The following passage is from *Laxdæla Saga* (1934: 22). Here, the narrator tells about a meeting which was held every third year in order to negotiate *friðr* between different lands and make decisions on matters which were in the hands of the kings in each land:

(17)

Þat varð til tíðenda um sumarit öndvert, at konungr fór í stefnuleiðangr austr í Brenneyjar ok **gerði frið fyrir land** sitt, eptir því sem lög stóðu til, it þriðja hvert sumar; sá fundr skyldi vera lagðr hofðingja í milli at setja þeim málum, er konungar áttu um at døma. Þat þótti skemmtanarfor at seekja þann fund, því at þangat kómu menn nær af öllum löndum, þeim er vér hofum tíðendi af.

It happened at the beginning of the summer that the king went eastward to a meeting in the Brenneyjar Islands, **to negotiate friðr for his land** as is prescribed by law that should be

---

<sup>10</sup> In Old Norse sources he is called King Aðalsteinn.

done every third summer. This meeting was held between rulers with a view to settling such matters as kings had to adjudge. It was considered a pleasure trip to go to this meeting, because people came there from almost all lands that we have heard of.

According to *Laxdæla saga*, representatives from almost all the lands that were known to the narrator attended this meeting, and attendance was stipulated in Norwegian law. The text suggests that *friðr* ('agreement' or 'harmony') between different lands, nations or kingdoms, is not assumed. It is something that has to be negotiated between the leaders.

Finally, the following segment taken from *Eiríks saga rauða* (*Eyrbyggja saga* 1935: 227) shows a description of the first meeting between Norsemen and American natives around year 1000.

(18)

Ok einn morgin snimma, er þeir lituðusk um, sá þeir mikinn fjölda húðkeipa, ok var veift trjám af skipunum, ok lét því líkast sem í hálmþúst, ok var veift sólsarsinnis. Þá mælti Karlsefni: 'Hvat mun þetta hafa at teikna?' Snorri Þorbrandsson svaraði honum: 'Vera kann, at þetta sé **friðarmark**, ok tókum skjöld hvítan ok berum at móti.' Og svo gerðu þeir.

And early one morning, when they looked around, they saw many canoes and someone waved the poles which were in the boats and they sounded almost like a flail, and they turned in the direction of the sun's motion. Then Karlsefni said: 'What do you think this means?' Snorri replied: 'This could be a **sign of friðr**. Let us take a white shield and go to meet them.' And this they did.

This excerpt describes a first meeting between two very different cultures. As a result, these people have no common language or symbol system. Yet, the Norsemen try to read the behavior of the natives and interpret it as a symbol of *friðr* ('agreement'). In response, the Norsemen use their own symbol to show that they come in peace: they turn their shields around and show its white side. Although the narrator is not able to tell us whether this interpretation is correct, the saga tells us how the natives leave again without attacking the Norse visitors.

#### 4 SUMMARY AND CONCLUDING REMARKS

In this paper, I have discussed how the word *friðr* and some of its derivations are used in the sagas of Icelanders.

Although the noun *friðr* is not used in the sagas of Icelanders to refer to love, there are many derivations and compound words that show that the notion of love is part of its meaning potential. As an example, in the sagas, there are many instances of the noun *friðla/frilla* 'mistress' and the adverb *frilluborinn* 'born illegitimately.'

A more common meaning for *friðr* in the sagas of Icelanders is that of ‘safety, security and non-violence.’ When speaking of *friðr* of an individual, the word typically refers to the individual’s ability to live his life and to travel without being under constant threat of violent and deadly attacks. The opposite situation, *ófriðr*, may stem from a single enemy, a small group of enemies or the whole community. It may even be caused by supernatural or natural phenomena, such as ghosts or a river which is difficult to cross. Often, *ófriðr* is caused by the haunted person’s prior deeds, such as previous killings. In other words, an individual loses his *friðr* when he has done something that the enemies see as requiring revenge. In such cases, the dispute can be settled and peace can be purchased for the right price, often with the assistance of a mediator.

*Friðr* can also have legal status. In these cases, *friðr* is granted to a person by a legal assembly (in Iceland) or by the king (e.g. in Norway). Breaching such *friðr* is a very serious crime in the sagas, and the punishment for such an act is outlawry and total exclusion from the community. People who have been declared outlaws are also referred to as *friðlauss* ‘*friðr*-less’ and they do not enjoy the protection of public law.

*Friðr* can also be limited in time and space and such instances are often referred to as *grið*. Both *friðr* and *grið* can be limited to a certain time of the year (e.g. Yule-tide) and to sacred places (e.g. temples), but they can also be limited to specific individuals. A promise of *friðr* or *grið* had a sacred status and a violation thereof was punished with outlawry and exclusion from God and men.

*Ófriðr* that is directed at larger groups of people does not necessarily have any particular cause. Often, the people causing *ófriðr* are robbing and killing people in hopes of economic profit: goods, coins and slaves. However, when the Norsemen went on raids, there were certain rules that had to be followed. Some lands were referred to as *friðland* ‘*friðr*-land,’ and in these areas they were involved in peaceful trading with the locals. Certain harbors were designated as peaceful trading places. However, if they ended up in places which were not designated as peaceful areas, their safety was not secured and they could themselves attack, rob and kill the locals without breaking any agreement. Here, it is important not to let modern ideas of war and peace color our interpretations of *friðr*. In the sagas of Icelanders, *ófriðr* describes attitude (hostility) rather than an act of violence.

Going back to the notion of meaning potentials, one could consider whether the Old Norse noun *friðr* has some kind of core meaning that can explain the different uses of the word. Perhaps it can be argued that ‘harmony’ or ‘agreement’ is a common denominator in all cases: The harmony can be affectionate and sexual (‘love’), or it can be the individual’s harmony with other people, supernatural beings or nature (‘security’) or harmony between groups of people. In addition, I propose that speakers of Old Norse had access to five

conventionalized uses of the lexical item *friðr*: 1) love, 2) security, 3) security with a formal or legal status (breeching is punished), 4) security associated with a certain place and time (sacred status), and 5) agreement and harmony between groups. Hence, in comparison to the noun *friður* in Contemporary Icelandic which according to *Íslensk orðabók* (2002) is limited to two ideas ('absence of war' and 'calmness'), the Old Norse *friðr* seems to offer more possibilities for situated interpretations. This, however, is yet to be investigated in authentic texts and conversations.

As this paper shows, the sagas of Icelanders can give us an insight into how people understood the notion of *friðr* in medieval times. *Friðr* and *ófriðr* are central themes in the saga literature, both on the individual level and for the society as a whole.

## REFERENCES

- BOSWORTH, Joseph & T. NORTHCOTE TOLLER [1898] 1973. *An Anglo-Saxon Dictionary*. Oxford: Oxford University Press.
- Brennu-Njáls saga* 1954. SVEINSSON, Einar Ól. (ed.). Íslensk fornrit, XII. bindi. Reykjavík: Hið íslenska fornritafélag.
- BYOCK, Jesse 1988. *Medieval Iceland. Society, Sagas, and Power*. Berkeley and Los Angeles: University of California Press.
- CLEASBY, Richard & Guðbrandur VIGFÚSSON [1874] 1957. *An Icelandic-English Dictionary*. Second edition with a supplement by Sir William A. CRAIGIE. Oxford: At the Clarendon Press.
- Egils saga* 1933. NORDAL, Sigurður (ed.). Íslensk fornrit, II. bindi. Reykjavík: Hið íslenska fornritafélag.
- Eyrbyggja saga* 1935. SVEINSSON, Einar Ól. & Matthías ÞÓRÐARSON (eds.). Íslensk fornrit, IV. bindi. Reykjavík: Hið íslenska fornritafélag.
- Grágás: Lagasafn íslenska þjóðveldisins* 1992. KARLSSON, Gunnar, Kristján SVEINSSON & Mördur ÁRNASON. Reykjavík: Mál og menning.
- Grettis saga* 1936. JÓNSSON, Guðni (ed.). Íslensk fornrit, VII. bindi. Reykjavík: Hið íslenska fornritafélag.
- HASTRUP, Kirsten 1985. *Culture and History in Medieval Iceland. An Anthropological Analysis of Structure and Change*. Oxford: Clarendon.
- Íslensk orðabók*. 2002. ÁRNASON, Mördur (ed.). Reykjavík: Edda.
- JAKOBSSON, Ármann 2008. Vad är ett troll? Betydelsen av ett isländskt medeltidsbegrepp. *Saga och sed*. 101–117.
- Kjalnesinga saga* 1959. HALLDÓRSSON, Jóhannes (ed.). Íslensk fornrit, XIV. bindi. Reykjavík: Hið íslenska fornritafélag.
- KLUGE, Friedrich [1883] 1967. *Etymologisches Wörterbuch der Deutschen Sprache*. 20. Auflage bearbeitet von Walter MITZKA. Berlin: Walter de Gruyter & Co.
- KRISTJÁNSSON, Jónas 2007. *Eddas and Sagas. Iceland's Medieval Literature*. Transl. Peter FOOTE. Reykjavík: Hið íslenska bókmenntafélag.
- Laxdæla saga* 1934. SVEINSSON, Einar Ól. (ed.). Íslensk fornrit, V. bindi. Reykjavík: Hið íslenska fornritafélag.
- MAGNÚSSON, Ásgeir Blöndal (ed.) 1989. *Íslensk orðsifjabók*. Reykjavík: Orðabók Háskólans.
- MED = Middle English Dictionary* 1952. Vol. 5, E–Fyyn. KURATH, Hans & Sherman M. KUHN (eds.). Ann Arbor: University of Michigan Press.

- MILLER, William Ian 1990. *Bloodtaking and Peacemaking. Feud, Law, and Society in Saga Iceland*. Chicago: University of Chicago Press.
- NORÉN, Kerstin & Per LINELL 2007. Meaning potentials and the interaction between lexis and contexts: An empirical substantiation. *Pragmatics* 17: 3, 387–416.
- O'DONOGHUE, Heather 2004. *Old Norse-Icelandic Literature. A Short Introduction*. Oxford: Blackwell Publishing.
- OED = *Oxford English Dictionary Online*. June 2013. Oxford University Press. [Accessed 30 July 2013.]
- ÓLAFSSON, Vésteinn 2005. Family Sagas. In: McTURK, Rory (ed.), *A Companion to Old Norse-Icelandic Literature and Culture*. Oxford: Blackwell Publishing. 101–118.
- ROW, Elizabeth Ashman & Joseph HARRIS 2005. Short Prose Narrative (*pátttr*). In: McTURK, Rory (ed.), *A Companion to Old Norse-Icelandic Literature and Culture*. Oxford: Blackwell Publishing. 462–478.
- SAOB = *Ordbok över svenska språket utgiven av Svenska Akademien* 1926. Åttonde bandet F–Fulgurit. Lund.
- SÖDERWALL, K.F. 1884–1918. *Ordbok Öfver svenska medeltids-språket*. Första bandet A–L. Lund.
- Vatnsdæla saga* 1934. SVEINSSON, Einar Ól. (ed.). Íslenzk fornrit, VIII. bindi. Reykjavík: Hið íslenzka fornritafélag.
- Vestfirðinga sögur* 1943. ÞÓRÓLFSSON, Björn K. & Guðni JÓNSSON (eds.). Íslenzk fornrit, VI. bindi. Reykjavík: Hið íslenzka fornritafélag.
- DE VRIES, Jan 1961. *Altnordisches etymologisches Wörterbuch*. Leiden: E.J. Brill.
- ZOËGA, Geir T. 1910. *A Concise Dictionary of Old Icelandic*. Oxford: Oxford University Press.

# Rauhan kieli mediassa – dominoivasti utopia vai realistinen suunta?

Maarja Lõhmus  
Tarton yliopisto  
Sosiaalitieteen laitos

**Abstract** (Language of peace in media: A utopia or a realistic approach?): The world is modernizing and people are technologized more and faster. The obligation national cultures have in face of the world – to be part of the world culture and to communicate.

Culture is a structure that relies upon genuine reflection and reflexivity, develops itself by its own substance, grows as a compact organism. We are obliged to present and familiarize ourselves with cultures, hence enrich and incite our world view and mental status. It is our matter of honour to use global new technologies for improving the presentation of culture and science, for better and more sensitive relationships among cultures. Living culture is not just heritage, but also representation, communication and association – we want even more to know of the mentalities, dispositions and creations of other nations in the world. In order to achieve the peace of the language of the media, you must have the courage to pass also in the spheres of the conflicts and periods of cognitive and communicative dissonances.

Culture is an important base for politics, a language of peace. The communication technologies are available. Are people and cultures ready to be represented and to communicate? To what extent are the world organizations – UN, UNESCO etc. – ready to support the representation and communication of human cultures?

## 1 GLOBAALIN KULTTUURISFÄÄRIN MUOTOUTUMINEN ON KOMMUNIKATIIVISTA TOIMINTAA

Artikkelini lähtökohtana on ajatus siitä, että kulttuurin ja yhteiskunnan toimintakyvyn edellytyksenä on kommunikaatio, ihmisten ja instituutioiden välinen vuorovaikutus, interaktio. Kommunikaatio uudistaa myös ympäristöä, kulttuuria ja yhteiskuntaa (Habermas 1975; Habermas 1984; Habermas 1991; Anderson 1991; Castells 1998; Webster 2004).

Marshall McLuhan on vuonna 1964 käsitteellistänyt median mielenjatkeeksi, jonka avulla ihminen kokee maailman yhtä aikaa sekä syvemmin että laajemmin (McLuhan 1964). Nykypäivänä median luoma kokemus ei ole ainoastaan henkilökohtainen, vaan sen avulla avautuu myös mahdollisuus kulttuurien ja kulttuurisfäärin globaaliin esittelyyn, esilletuomiseen ja kanssakäymiseen.

Mikrotasolla ihmiset, makrotasolla myös maailman valtiot ja kulttuurit, ovat saaneet uusia näkökulmia tiedon lisääntyessä ja mediateknologian kehittyessä. Ihmiskunta pystyy jakamaan sekä informaatiota että ainutlaatuisia tallennettuja

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 78–92. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.



ja eläviä kulttuurisia aikaansaannoksiaan uudessa, globaalissa, mentaalisessa tilassa.

Globaali *kulttuurisfääri* on paikka niille, jotka haluavat olla näkyvissä kulttuurissa ja tieteessä, se tarjoaa mahdollisuuden kulttuuriin tutustumiseen ja perehtymiseen (Castells 1997; Webster 2004).

Habermasin (1991) teorian mukaan *julkinen sfääri* on yhteinen toimintafääri, joka jakautuu *poliittiseksi* sfääriksi ja *kulttuuriseksi* sfääriksi. Näistä kahdesta julkisesta sfääristä kulttuurista sfääriä on tutkittu vähemmän. Ilmeisesti poliittisen sfäärin tutkimuksen valta-aseman yksi syy on kiinteä sidos valtaan ja resurssien jakamiseen. Kulttuuria avoimena sfäärinä on käsitelty lähinnä taiteiden, mm. kirjallisuuden ja musiikin, kautta. Nykyään on tärkeä myös museoiden ja muiden kulttuurikohteiden roolien uudelleenmäärittely. Habermasin käsite ”kommunikatiivinen toiminta” sopii tämän päivän käytänteisiin. Nämä käytänteet määräävät sen, mikä olemassa olevassa maailmassamme on meille tärkeää ja millä tavalla me kykenemme sisäisesti orientoitumaan, tekemään valintoja – päätöksiä omassa toiminnassamme (Habermas 1984).

Viimeisten vuosikymmenten ajan viestinnän tutkimuksessa on suosittu aktiivisuuden, osallistumisen ja yhteistyön tutkimusta. Akateemisessa viestinnän tutkimuksessa monet koulukunnat suuntautuvat kulttuurien ja tieteen medioitumiseen sekä transkulttuurillisen vuorovaikutuksen ja kenttien tutkimukseen. (Hepp 2009; Livingstone 2005.)

Kulttuurien kommunikaatio, medioituminen ja *transkulttuurinen kenttä* tarvitsevat tutkimista ja käsitteellistämistä. Nämä kentät ovat nyt globaalisti hahmottumassa, ja tieteellä olisikin mahdollisuus olla osana tätä pohdintaa. Valtioilla on kulttuurillis-sosiaalisia suhteita arvioitaessa mahdollisuus saada näkyvyyttä myös transkulttuurisella kentällä. Päästäkseen tälle kentälle ja siellä toimiakseen valtioiden tieteen ja kulttuurin tulee osoittaa, että niiden tieteelliskulttuurillinen suunnitelma on selkeä ja että se on toteutettavissa. Yksinkertaisemmin sanottuna me tarvitsemme *portaaleja* ja *portteja*, joista pääsemme verkkomaailman kautta kulttuurin ja tieteen lähteille.

Ehkä tämä on yhtä mahdoton ajatus kuin saduissa esiintyvät taivaan- ja helvetinportit. Toisaalta tämän päivän mentaalista maailmaa aineellistava taito on monin osin ilmestynyt satujen kuvitelluista porteista muokkaamalla virtuaalimaailmoja realistisiksi ja toimiviksi. Aikaisemmin virtuaalimaailmat – satumaailmat – pysyivät erillään reaali maailmasta. Nykyään globaalin virtuaalimaailman tapahtumien seuraukset ovat nähtävissä myös reaali maailmassa.

Elämme nyt aikaa, joka muokkaa globaalin kentän rakennetta. Materiaali on olemassa, kulttuureja esitetään verkossa ja kulttuurien digitointi on laajeneva prosessi. Kommunikaatioteoreettisesti globaalin kulttuurikentän idea on olemassa (Castells 1997; Webster 2004; Livingstone 2005; Hepp 2009). Globaalin julkisen sfäärin käsitteellistäminen on lisääntynyt (Kunelius ym. 2008).

1900-luvun poliittisen maailman ja sisäisten ristiriitojen maailman voima-suhteiden vastakkainasettelun lisäksi meillä on nyt uusi mahdollisuus. Ihmiskuntaa yhdistäväksi aatteeksi voisikin nousta kulttuuri. Tämän päivän teknologia mahdollistaa esilläolon maailmassa. Teknologia on valmis. Ovatko ihmiset ja kulttuurit valmiita olemaan esillä ja keskustelemaan keskenään, varsinkin, jos maailmanlaajuiset organisaatiot, kuten UNESCO ja YK, ovat valmiit tukemaan ihmiskunnan kulttuurien esilläoloa ja niiden välistä kommunikointia?<sup>1</sup>

## 2 MAAILMANLAAJUINEN JULKISUUS

*Maailman julkisuus* rakentuu kulttuurillisille ja poliittisille järjestelmille. Poliittiset järjestelmät ja tasot on tunnettu jo vuosisatoja. Poliittinen avoimuus on lisääntynyt nopeasti 1900-luvun lopulla ja niin tieto kuin keskustelutkin ovat laajentuneet globaaleiksi (esimerkiksi Habermas ”Communicative Action” [1984], Bourdieu ”The Field of Cultural Production” [1993]).

Maailman julkisuus koostuu kulttuurien tiloista, eri kulttuurien ja uskontojen keskinäisestä kanssakäymisestä. Ihmiskunnan kulttuurikentöissä ovat eri paikkakunnat, kulttuurit, refleksiivisyyden kannattajat sekä uuden luovuuden lähteet. Tämän osan esilletulo riippuu täysin esimerkiksi suomalais-ugrilaiden kulttuurien omasta tahdosta, taidosta esittäytyä ja kyvystä kommunikoida.

### Miksi juuri kulttuuri?

Kulttuuri ei ole ominaisuuksiltaan yhtä aggressiivinen kuin poliittinen sfääri. Toisaalta kulttuuri on huomattavasti näitä prosesseja monimutkaisempi. Kulttuurien esittäminen on läpi aikojen pohjautunut valistuksen ajan aatteisiin ja estetiikkaan. Myös tänä päivänä kulttuuria tukee valistuksen ja edistyksen ajan perusta. Kulttuuriset rakenteet ovat jääneet piiloon monimutkaisen ja orgaanisen luonteensa takia. Rakenteet eivät ole mahdollistaneet kulttuurillisten järjestelmien globaalia esilletuloa. Ne ovat olleet tukijärjestelmiä sekä ihmisten elinkaarten taustoja. Ne ovat olleet identiteetin lähteitä. Kuitenkin kulttuuriset järjestelmät on tuotu esille taiteissa, musiikissa, kirjallisuudessa ja kuvataiteissa samalla kun ihmisten arkielämä on jäänyt taustalle. Nykyisen avoimuuden virtuaaliset välineet, kuten sähköinen media, internet, podcast-järjestelmät, mahdollistavat osallistumisen vaihtamatta kulttuuria.

Maailma kulkee kasvavan avoimuuden suuntaan, maailmassa on ihmisiä koko ajan enemmän ja kytkökset heidän välillään ovat tiheämpiä. Nykyään osataan arvostaa ihmiskunnan historiassa eriytyneitä kieliä ja kulttuureja. Ihmis-

---

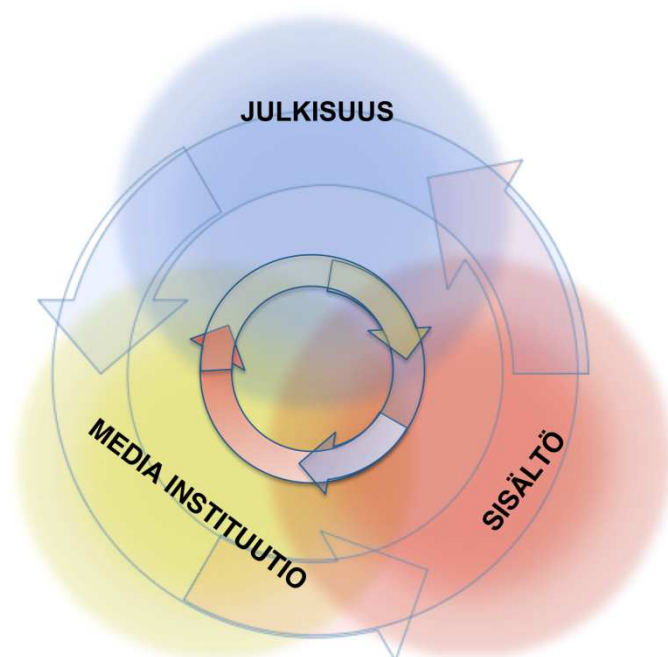
<sup>1</sup> Artikkelissa on käytetty Viron Tiedeakatemian rahoittaman projektin ”Median uusia piirteitä network-yhteiskunnassa” nro 9121 aineistoa.

kunnan velvollisuus on pitää kulttuurit elävinä, ne ovat ihmiskunnan itseisarvo ja rikkaus, jos mietimme valistuksen ajan aatetta. Korkean teknologisen tason saavuttamisen ja soveltamisen kautta tietelle ja kulttuurille syntyy velvollisuus kulttuureihin tutustuttamiseen. Perinnön esiin nostamisella voidaan rikastaa nykypäivän ihmistä tarjoamalla lisää *kulttuurista pääomaa*. (Pärl Löhmus ym. 1994; Löhmus 1998a, 1998b, 1999a, 1999b, 2002, 2004, 2007; Löhmus ym. 2004, 2006, 2011a, 2011b, 2011c, 2012.) Mutta onko ihmiskunnan poliittinen avoimuus valmis panostamaan menetelmiin, joiden avulla uutta teknologiaa olisi mahdollista käyttää kulttuurin ja tieteen esittelyyn sekä kulttuurien väliin keskusteluun?

Suomessa, Virossa ja muissa valtioissa on toimiva kulttuuri- ja tiede-elämä, on olemassa kaikki tekniset edellytykset toimiviin e-ympäristöihin, portaalien luomiseen ja niiden kunnossapitoon. Meidän geopolittinen asemamme mahdollistaa *e-transkulttuurisen ympäristön* luomisen ja antaa mahdollisuuden auttaa UNESCOa suojelemaan muita kulttuureja ja kulttuuriperintöjä sekä luomaan vuorovaikutusmahdollisuuksia. Tieteelliset ja kulttuurilliset suhteet (lähi)naapureihin ja muihin kulttuureihin ovat aktiiviset, ja tämä mahdollistaa tieteellis-kulttuurillisten rakenteiden luomisen. Kulttuurien esilläolo virtuaali-avoimuudessa, järjestelmällisenä kulttuuri- ja tiedekenttänä, luo uuden, avoimen kommunikatiivisen sfäärin, joka on avoin kaikille kiinnostuneille ympäri maailman. *Avoin kommunikatiivinen sfääri* vaatii valtioilta kulttuurista esilläoloa.

Kulttuuri ei ole ainoastaan jäänne menneestä ajasta, vaan se on myös esilläoloa, keskustelua ja viestintää. Yhteiskunta on omilla mediankäyttötavoillaan esimerkki verkkoon suuntautuvista tietokentistä ja keskusteluista, joissa puolestaan syntyy virtuaalimaailmasta reaali maailmaan uusia tietoja ja käytänteitä. Internetin julkisuus kulttuurisen avoimuuden viestinnällisenä sfäärinä globaalissa verkkomaailmassa on uusi kysymysten alue. Erilaiset sisältöä kuvastavat subjektit ja instituutiot toimivat sisällöntuottajina; mediainstituution rooli on pitää sfäärin tulkintakenttä toimivana (Kuva 1, ks. Löhmus, Tiikmaa & Treufeldt 2012: 11). Tuntuu siltä, että kulttuurit ovat globaalissa tilassa, ja nyt onkin vuoro kehottaa: **KAIKKIEN MAIDEN KULTTUURIAKTIIVIT, YHTYKÄÄ!**

**Kuva 1.** Kulttuurinen julkisuus *avoin* julkisen kenttänä.  
Lähde: Löhmus, Tiikmaa & Treufeldt 2012: 11.



### 3 ARKI JA MEDIA

#### *KOMMUNIKATIIVINEN DISSONANSSI JOKAPÄIVÄISESSÄ MEDIASSA*

Lehdistö ja media ymmärtävät ja tukevat ihmisten jokapäiväistä elämää. Ne ovat lisäelementtejä lähes jokaisessa perheessä ja olohuoneessa (vrt. Ang 1996). Media on osallistunut aktiivisesti ihmisen sosialisointiin jo parin sukupolven ajan myös yhteisen mediakentän kautta. Nyt tilanne muuttuu.

Ihmiset tarvitsevat mediaa, kuka enemmän ja kuka vähemmän, mutta vain harvat tulevat toimeen täysin ilman sitä. Nyt teknologia kehittyy yhteismediasta yksityismedian suuntaan. Olohuoneen yksi yhteinen televisio korvautuu ensin useammalla niin olohuoneessa, keittiössä, autossa kuin makuuhuoneessakin olevalla televisiolla, myöhemmin henkilökohtaisella älypuhelimella tai tietokoneella, jolla seurataan itseä kiinnostavia ohjelmia. Yksi suuri kokonainen mediaperhe hajoaa, jakautuu uudelleen perheenjäseniksi ja heidän suosikeikseen. Perhekeskeinen media jää kyllä alkuun jäljelle, mutta ehkä vain viikonlopuiksi, muun toiminnan taustalle.

Keskeisten asiaohjelmien jokapäiväinen seuraaminen antaa tunteen maailmassa, valtiossa ja perheyhteisössä *osallistumisesta*. Maailma on turvallisempi paikka mielipiteitä vaihdettaessa. Pohdintaa ja kommentointia pidetään tärkeänä. Turvallisista uutisista löydetään jotakin lisää, myös ongelmia; ja toisaalta

konfliktiviestejä pohdittaessa saavutetaan tietty tasapainon rauha – niin pitkälle kuin se on mahdollista.

Tällä kaksiasteisella tietoon ja ajatteluun pohjautuvalla viestinnällä on kulttuurinen perusta (Katz & Lazarsfeld 1955: 24–25). Tällainen ajattelu tuo uutiset kulttuurikontekstiin sekä antaa niille kontekstiin sopivan tarkoituksen. Tarkoituskenttänä kulttuurit ovat jokapäiväisen elämän turvajärjestelmiä. Sen takia 2000-luvun kommunikaatiossa, globalisoituvassa kommunikaatiossa, on järkevää kiinnittää huomiota poliittisen sfäärin lisäksi nimenomaan kulttuuriseen sfääriin. Kulttuurisfäärin esilläolo kommunikaatiossa ja tietokentässä sekä avartaa ihmisten tajuntaa, välillisiä kokemuksia, puheenaiheita, tietoisuutta ihmiskunnasta että laajentaa yhteisen toiminnan perspektiiviä.

Verkko on ohjautuva maailma individualisoituu ja globalisoituu samanaikaisesti. Internetin värikyvyys, laajuus ja linkitettävyys ovat ihanteellinen ympäristö kulttuurien esittelyyn ja tunnetuksi tekemiseen sekä niiden väliseen kommunikointiin. Toisaalta internet on interaktiivinen, se mahdollistaa ihmisten välisen kanssakäymisen ja vuorovaikutuksen. Verkon keskustelutilat ovat uuden tason pohdintaympäristöjä, niitä kotoisia ”olohuoneita” medioineen, jotka ovat laajentuneet kotiloista kulttuurisfäärin yhteistilaksi. Monitahoisuuden ja intensiivisyyden kasvaessa lisääntyvät myös vastakkaiset mielipiteet ja konfliktit. Kuitenkin tulee oppia elämään näiden konfliktien ja riitelevien mielipiteiden maailmassa. Pohdinta voi pitää yhteiskunnan ja kulttuurin fyysisessä reaali maailmassa rauhanomaisesti toimivana.

Viestinnässä ja mediassa ’rauha’ ei ole itsestään selvä asia. Viestinnän ja median pohjana on *totuus*, jonka mukaan tasapainoon ja rauhaan päästään konfliktien, ongelmien ja ristiriitojen kautta. Sellainen tasapaino, joka on kohdannut koettelemuksia, vastarintaa ja konflikteja ja sen jälkeen löytänyt uudeleen tasapainon ja yhteisymmärryksen, on arvokkaampi ja kestää kauemmin. Toisaalta, tasapainoa ja rauhaa on pitkään pidetty selviöinä, konsensuksena, ne saattavat olla mahdollisen ristiriidan ja konfliktin lähde. Itsestään selvänä ja myyttisenä pysyneen rauhan merkitys voi muuttua olosuhteiden muuttuessa.

Monet teoreetikot (Katz & Lazarsfeld 1955; Schramm 1973; Castells 1996; Hall 1997) painottavat, että *kommunikatiivinen dissonanssi* on viestinnän sisäinen olemus.

Kommunikaation olemus, sen perusta, on kenttä. Kommunikaatio on tapaamispaikka, jossa toisensa kohtaavat erilaiset ideat ja kokemukset – lähettäjän ja vastaanottajan toisistaan poikkeavat maailmat. Jos lähettäjä on dominoiva ja vastaanottaja alistuva, voi monimutkainen tieto tai sanoma aiheuttaa ristiriitoja. Hierarkiasuhteista johtuen tämä kuitenkin siirretään ”vastaanottajan” sisäiseksi ongelmaksi, hänen sisäiseksi konfliktikseen. Yhteiskunnissa yleisemmin tällainen käyttäytyminen ryhmätasolla on vaarallista. Ryhmien ”monimielisyys” saattaa kasvaa laajemmaksi reaali maailman konfliktiksi.

tiksi. Kommunikatiivisella dissonanssilla on mahdollisuus laajentua toiminnaksi ja vastatoiminnaksi yhteiskunnassa.

Viron vuoden 2012 poliittisviestinnälliset tapahtumat ovat kuvaavia esimerkkejä. Taloudellista matalasuhdannetta oli siedetty melko hiljaisesti aina viestinnälliseen toimintaan saakka (13.11.2012 julkaistu *Harta* 12 ks. [petitsioon.ee/harta12/](http://petitsioon.ee/harta12/) 18 210 allekirjoitusta). Kuukausia kestänyt alistuva reaktio (*Tukholman syndrooma*) vaihtui täysin päinvastaiseksi dominoivaksi reaktioksi. Alettiin vaatia kommunikaatiota, asian julkista selvittämistä. Ainoa vastaus rehellisen politiikan vaatimukseen oli Viron pääministerin lausahdus: ”Kyllä, pyydän anteeksi.” Rehellistä politiikkaa vaadittiin kokoontumisten ja marssien, toisin sanoen kulttuurin, avulla. *Interaktio* saattaa avata uusia merkityksiä, laajentaa merkityskenttää ja sitä kautta toimintaa. Interaktio voi olla myös konfliktinen, ristiriitaisten merkityskenttien yhteentörmäys, joka vaatii selvittämistä.

*Kognitiivisesta* dissonanssista poiketen *kommunikatiivinen dissonanssi* on tilanne, joka voi kestää kauan, ja yhä monimutkaisemmaksi muuttuvalla tietokentällä se voi muodostua yleisesti vallitsevaksi tilanteeksi. Kommunikatiivisia dissonansseja voi esiintyä eri tietokentillä yhtä aikaa useita. Kommunikatio-teoreettisesti dissonanssille eri teoreetikot ovat luoneet erilaisia ratkaisumalleja (Festinger 1957; Gerbner 1969):

1. Ilmiö *nimetään uudelleen* niin, että sen sisältö muuttuu. Samalla muuttuu myös konteksti.
2. Ilmiö *arvioidaan uudelleen* niin (positiivisesta negatiiviseksi), että sitä ei pidetä enää tavoiteltavana.
3. Ilmiön *kytkökset* toisiin ilmiöihin *muutetaan* niin, että olennaisia kytköksiä heikennetään tai ne katkaistaan (ml. nk. boikotti, poissulkeminen yms.).
4. Ilmiölle annetaan hierarkiassa heikompi asema niin, ettei se haittaisi perustana olevaa, hallitsevaa hierarkiaa.

Kuitenkin tietyt alueet, kuten perhesuhteet, ovat kautta aikojen olleet tabu, jonka perustalle rauha on rakennettu hankalissa olosuhteissa. Sattumaa ei ole se, että symbolina on nuori nainen lapsineen. Tämä on elävä sidos aina Raamatusta kaatuneiden muistomerkkiin ja tähän päivään, tänään tässä ja nyt.

Maailma liikkuu määritelmällisyyden suuntaan. Mediassa kohtaamme aina vain enemmän ristiriitaisia ”*vieraita tekstejä*” (Voloshinov 1986: 86), joiden integrointiin–legitimointiin yhteiskunnassa käytetään erilaisia lähestymistapoja:

- jätetään selvä ero ”oman” ja ”vieraan” tekstin välille, erilaistetaan ”vieras” lainausmerkein
- näytetään ”vieras” osana omaa tekstiä ja esitetään se epäsuorana kerrontana
- integroidaan ”vieras” oman tekstin sisään häivyttämällä, kieliopilliselta rakenteeltaan sitä ”omasta” tekstistä erittelemättä.

## Julkisten tekstien kenttä

Yhteiskunnassa legitimoitujen *julkisten tekstien kenttä* on tunteisiin vetoavaa aluetta. Se on kuin tämän päivän maailman mentaalisten sotien etuvartio ja taistelukenttä. Mentaaliset sodat ja ristiriidat tapahtuvat dominoivasti tekstien kautta – tekstien sisällä ja tekstien välissä. Verkkoympäristön laajeneminen julkisten tekstien kentälle tuo mukanaan anonyymiutta, leikkimieltyä ja karnevaalimaaisuutta (esimerkiksi verkossa epärehellistä politiikkaa vastaan protestoiva ryhmittymä *Anonymous*, joka käyttää Guy Fawkes -naamaria, Acta:n vastustajat, Moskovan mielenosoittajat ym.).

### 4 PARADIGMAATTINEN KÄÄNNE

#### RAUHA MEDIASSA JA VERKOSSA PERUSTUU KULTTUURIEN AVOIMUDELLE

Onko meillä olemassa valmiudet kulttuurisfäärin virtuaalisuuteen ja imaginaarisuuteen? Nuorten kohdalla on yleisesti nähtävissä mediankäytön siirtyminen paperijulkaisuista verkkoon.

Esimerkiksi otan myytin, joka esittää Viron e-valtiona ja e-yhteiskuntana. E-kulttuuriympäristöä myytti ei vielä käsittele, mutta voisi käsitellä. Virolaisen akateemisen kulttuurintutkimuksen mukaan nuorimmissa ryhmissä neljännes on luopunut perinteisestä mediasta verkkomedian hyväksi. Tutkimuksesta (*Meema* 2011 Tarton Yliopisto, ks. Liitteen 1 taulukko), jossa tarkasteltiin virolaisten e-ympäristöön liittyviä käytäntöjä, asenteita ja odotuksia, selviää, että ainoastaan puolet nuorista sanoo, etteivät he ole luopuneet ”todellisuudesta”, toisin sanoen siis puolet nuorista on valinnut verkkoympäristön kulttuuriin osallistumiseen ja median seuraamiseen, ja näin ollen luopunut ”todellisuudesta”. Samoin on nähtävissä suuri luottamus ja avoimuus maailmaa kohtaan ja toisaalta oman kulttuurin arvoon nostamisen ja kehittämisen tärkeys virtuaalisessa ympäristössä (vrt. Liitteen 1 taulukko). Tämä on *paradigmaattinen käänne*. Nuoremmalle sukupolvelle verkkoympäristö, kulttuuri internetissä, on arkipäivää. Tutkimuksista kävi ilmi, että sen, joka haluaa olla olemassa nuoremmalle sukupolvelle, tulee olla esillä verkossa ja globaaleilla virtuaalientillä, sillä nuoret aloittavat ”todellisuuteen” orientoitumisen verkossa, joka antaa tietoa ”todellisuudesta”. Tutkimuksesta (*Meema* 2011) selviää, että nuorten joukossa valtioiden rajat ylittävä toiminta, tiedonkulku ja kulttuuriin osallistuminen koetaan tärkeiksi. Nuoret arvostavat verkon *avoimuutta* ja *persoonallisuutta*. Verkko mahdollistaa ihmisten ajatusten ja mielipiteiden sekä asenteiden esiintulon. Nuorelle sukupolvelle humanin subjektiivisuuden ilmentäminen on tärkeää. Oleellisena pidetään myös yhteydenpitoa kotiin, silloin kun ollaan kaukana. Tutkimuksesta esille tulevat asenteet vakuuttavat, että

yhteiskunta on kypsä siirtymään järjestelmällisempään kulttuurin esittämiseen verkossa (Löhmus, Lauristin & Siirman 2009; Lauristin & Löhmus 2010).

## 5 KULTTUURIKENTTÄ VERKOSSA: *TIEDE–KULTTUURI-PORTAALI*

Viestinnällisellä kentällä on *paradigmamuutoksen aika*. Käynnissä on julkinen muodostuminen ja siirtyminen virtuaaliseen globaalisfääriin. Siihen liittyy julkisen rakenteen muutos, joka ei tarkoita ainoastaan kommunikaatiota vaan ennen kaikkea sen sisällön ja muotojen restrukturointia. Yhteiskunnalla on edessään valintojen aika.

Nykyään ilmestyy kulttuuris-tieteellisiä tekstejä paperijulkaisuina, ja hyvän verkkomateriaalin puuttuessa paperijulkaisuja pidetään usein ainoina mahdollisuuksina saada tarvittavaa aineistoa. Tästä johtuen asiantuntijan tulee mennä kirjastoon etsimään erilaisia julkaisuja siinä toivossa, että ne osoittautuisivat hyödyllisiksi. Tämän jälkeen hän alkaa käydä aineistoa läpi ja analysoida sitä. Tällainen klassisen tyylin työskentely on usein hyvin aikaa vievää, ja tulos saattaa epäonnistua siksi, että kymmenestä läpikäydystä artikkelista ainoastaan ehkä kaksi tai kolme osoittautuvat käyttökelpoisiksi. Voikin väittää, että tällaisessa tilanteessa prosessi ei ole ollut kovinkaan tuloksellinen. Verkkomateriaali auttaisi säästämään aikaa, muuttaisi tutkimustyön intensiivisemmäksi ja tarkemmaksi, antaisi asiantuntijalle kronologisesta näkökulmasta yhtenäisemmän yleiskuvan ja muuttaisi koko prosessin tuloksellisemmaksi. Lyhyessä ajassa ehtisi tehdä paljon enemmän ja ehkä myös laadukkaammin. Tällä emme tietenkään kiistä paperijulkaisujen merkitystä kulttuurissa.

*Tiede–kulttuuri-portaali* on yksi tapa tarjota uudenlainen mahdollisuus kulttuuriteksteille, ja se on lisäarvo myös tekstien käyttäjälle. Se takaisi aiheiden paremman ja järjestelmällisemmän saatavuuden sekä suuremman tuottavuuden. Tieteen ja kulttuurin välinen monitieteisyys lisääntyisi. Kulttuuri ja tiede ovat sitä elinvoimaisempia ja paremmin saavutettavissa, mitä enemmän niitä on keskitetty yhteisen nimittäjän alle. Tämä taas edellyttää toimiakseen yhtä laajaa kulttuurisopimusta. Voisi luoda yleisemmät kulttuurien väliset digitointistandardit, jotta tulevaisuudessa dataa voitaisiin jakaa helpommin ja nopeammin.

Erilaiset kulttuurit tarvitsevat verkkoympäristöä, joka kokoaa kulttuuri- ja yhteiskuntatieteelliset tekstit. Verkkoympäristö yhdistää erilaisia tekstityyppejä ja tekstien tiivistelmiä (vrt. Papacharissi 2004). Keskusteluympäristön alustava muoto on *avoin foorumi*, jota moderaattorit hallitsevat. Poissuljettua ei ole myöskään keskusteluympäristön suosiota kasvattavien uusien ja täydentävien ratkaisujen käyttöönotto.

Verkkoympäristön arvo perustuu ennen kaikkea käyttäjäystävällisyydelle ja toiminnallisuudelle. Yhden keskeisistä verkkojulkaisun toiminnoista tulee olla



ristiinviittaaminen (*CrossRef system*), hakukoneen haku koskee koko tekstiä. Verkkojulkaisun kohderyhmiä ovat esimerkiksi eri alojen asiantuntijat, joille verkkojulkaisu antaa mahdollisuuden tehdä omaa työtään tehokkaammin, mutta myös eri valtioiden koululaitokset. Tällainen laaja *digitaalinen kulttuurisfääri* mentaalisenä struktuurina jo sinänsä edistää kehitystä tasapainon – rauhan – suuntaan.

## 6 TIEETEET JA KULTTUURIT TRANSKULTTUURISESSA KENTÄSSÄ:

### *SUOMALAIS-UGRILAINEN KULTTUURIPORTAALI*

Suomalais-ugrilaisten kulttuurien tila on yksi osa maailman avoimuutta; se on 25 miljoonaa ihmistä käsittävä huomionarvoinen osa maailman julkisuutta, jossa suomalais-ugrilaiset kulttuurit ovat esillä tutustumista ja keskustelua varten (ks. Päril-Löhmus, Kauksi, Heinapuu & Kivisildnik 1994). Aloittava projekti olisi, että suomalais-ugrilainen tietokenttä muotoutuu yhdeksi klusteriksi maailman kulttuurien medioitumisen prosessissa. Suomalais-ugrilaista kulttuuriportaalia voi muokata olemassa olevan digitoidun kulttuurin avulla, joka on saatavilla kaikkialla maailmassa.

Esimerkiksi Virossa virtuaalisen suomalais-ugrilaisuuden siemen on Fennougria-ympäristö ([www.fennougria.ee](http://www.fennougria.ee)). Suomalais-ugrilainen tietokenttä ja kulttuuriportaali ovat saatavilla [google.com](http://google.com)-ympäristössä, samoin Wiki-ympäristöissä linkitettynä, viitattuna ja ristiviitteet mahdollistavana. Suomalais-ugrilainen kulttuuriportaali suomalais-ugrilaisten kulttuurien ympäristönä toimii myös opetusmateriaalina; portaalilla on oma arkisto, linkit, verkostot ja keskusteluympäristöt. Suomalais-ugrilainen portaali on kansainvälisesti osa UNESCO:n aatetta, ja se tukee kansainvälistä linjaa kulttuurien ja ihmiskunnan perinnön arvostuksessa ja elvyttämisessä. Ympäristöportaalin alkuvaiheessa ei ole mahdollista luoda sitä suureksi kaikenkattavaksi struktuuriksi, vaan aluksi liitetään yhteen pienet jo olemassa olevat ja toimivat osat. Niitä edelleen koottaessa ja kehitettäessä muotoutuu yleinen ja yhtenäinen *suomalais-ugrilainen e-ympäristö*.

## 7 YHTEENVETO

### *KANSALLINEN JA KANSAINVÄLINEN TIEDE- JA KULTTUURIPORTAALI*

Tällä hetkellä suurten valtioiden ja kulttuurien välinen *visio globaalista kulttuurisfääristä puuttuu* lähes kokonaan. Samoin puuttuu kokonaiskuva kulttuurien järjestelmällisistä tiede- ja kulttuuriaiheisista verkkosivustoista sekä asiantunteva laaja epämuodollinen keskustelu. Jokapäiväiset ja akateemiset tietokentät ovat sirpaleisia ja suljettuja. Kulttuurista kiinnostuneen sähköisestä

ympäristöstä löytyvästä kulttuurimateriaalista ei ole vielä olemassa kompakteja, monipuolisia portaaleja. Vaikkakin erilaiset instituutiot ja ohjelmat ovat koonneet aineistoa kulttuurien esilletuomiseksi, niistä puuttuu järjestelmällisyys ja kehittämistä koskeva julkinen keskustelu. Esim. Georgetownin yliopistossa on nyt jo aloitettu laaja big-data-analyysien tekeminen.

Olen tässä artikkelissa esittänyt ajatuksen globaalista kulttuurisfääristä ihmiskunnan kulttuurien tutustuttajana. Tällaisena toimisi maailman sivilisaatioiden virtuaalinen verkkotila. Yhtä lailla se on globaali kulttuurien ja kielten oppimisympäristö. Kun olemassa olevat tai tulevaisuudessa luotavat tietokannat yhdistetään keskenään, ristiviitteillä varustettuna, avautuu mahdollisuus, jonka avulla tietokannoista voi tulla paljon muutakin kuin ainoastaan varastoja. Ne voivat nousta osaksi aktiivista kulttuurikeskustelua, ne voivat muuttua käytettäviksi lähteiksi ja tietokentiksi.

Kulttuurin esiintuomiseksi, niin *sisäistä* kuin *ulkoistakin* esittelyä varten, tulisi luoda ensin kansallinen ja sen jälkeen kansainvälinen *Tiede- ja kulttuuri-portaali*. Se tulisi olemaan yksi laaja maailman kulttuurilähde, toimiva tieto- ja kulttuurikenttä. Se olisi järjestelmällinen, tiiviissä keskinäisessä yhteistyössä (lue: rationaalisesti) toimiva ja käyttäjäystävällinen sivusto, joka toimisi luotettavana lähteenä niin eri alojen tieteenharjoittajille, koululaisille kuin toimittajillekin.

Esittelemäni kaltaisen Tiede- ja kulttuuritietoportaalin laatimisesta saadun kokemuksen avulla voisi jatkaa edelleen kulttuurien yhteisen avoimen kulttuuri-aarteiden ja -elämän luomiseen ja siitä edelleen globaaliin kulttuurien kentän portaaliin, joka voisi olla UNESCO:n koordinoima järjestelmä.

Kun tämä laaja kulttuurisfääri on luotu, UNESCO:n rooli maailman rauhan takaajana olisi yhtä tärkeä kuin YK:n rooli on nykyään.

## LÄHTEET

- ANDERSON, Benedict 1991. *Imagined Communities. Reflection on the Origin and Spread of Nationalism*. London & New York: Verso.
- ANG, Ian 1996. *Living Room Wars. Rethinking media audiences for a postmodern world*. London: Routledge.
- BOURDIEU, Pierre 1993. *The Field of Cultural Production*. New York: Columbia University Press.
- CASTELLS, Manuel 1997. *The Rise of the Network Society. Power of Identity*. Vol II. Oxford, UK: Blackwell.
- Fennougria. [www.fennougria.ee](http://www.fennougria.ee) [luettu 12.2.2015].
- FESTINGER, Leon 1957. *A Theory of Cognitive Dissonance*. New York: Row, Peterson & Co.
- GERBNER, George 1969. Towards 'Cultural indicators': The analysis of mass mediated public message systems. Teoksessa: Holt, Rinehart & Winston (eds.), *Analysis of Communication Content*. New York: Wiley. 137–148.
- HABERMAS, Jürgen 1975. *Legitimation Crisis*. Boston: Beacon Press.
- 1984. Reason and the Rationalization of Society, Vol. 1, *Theory of Communicative Action*. Boston: Beacon Press.

- 1991. *The Structural Transformation of the Public Sphere*. Cambridge, Massachusetts: MIT Press.
- HALL, Stuart 1997. The centrality of culture: Notes on the cultural revolutions of our time. Teoksessa: Kenneth THOMPSON (ed.), *Media and cultural regulation*. London: Sage. 207–238.
- Harta 12. <http://petitsioon.ee/harta12> [luettu 19.10.2013].
- HEPP, Andreas 2009. Transculturality as a Perspective: Researching Media Cultures Comparatively. *Forum: Qualitative social research (FQS) Sozialforschung*. Vol 10, no. 1, art 26. [www.qualitative-research.net/index.php/fqs/article/view/1221/2657](http://www.qualitative-research.net/index.php/fqs/article/view/1221/2657)
- KATZ, E. & LAZARSFELD, P. 1955. *Personal Influence. The Part Played by People in the Flow of Mass Communications*. New York: Free Press.
- KUNELIUS, Risto & NOSSEK, Hillel 2008. Between the Ritual and the Rational. From Media Events to Moments of Global Public Spheres? Teoksessa: EIDE, Elisabeth, KUNELIUS, Risto & PHILLIPS, Angela (eds.), *Transnational media events*. Göteborg: NORDICOM. 253–274.
- LAURISTIN, Marju & LÕHMUS, Maarja 2010. Cultural participation. Teoksessa: LAURISTIN, M. (ed.), *Estonian Human Development Report 2009*. Tallinn: Eesti Koostöö Kogu. 117–122.
- LIVINGSTONE, S. 2005. People living in the new media age: rethinking ‘audiences’ and ‘users’. *Oxford Internet Institute/MIT Workshop: New Approaches to Research on the Social Implications of Emerging Technologies*. <http://www.lse.ac.uk/media@lse/WhosWho/AcademicStaff/SoniaLivingstone/pdf/WP29-FINAL.pdf> [luettu 2.2.2015].
- LÕHMUS, Maarja 1998a. Development of the Soviet Censorship in Estonia 1940–1990: Analytical Approach. Paper for IAMCR World Conference in Glasgow, 25.–27.7.1998.
- (PÄRL LÕHMUS) 1998b. Kultuurianalüüs ja kriitiline uurimine kui meetod / Cultural analysis and critical research as a method. Teoksessa: M. PÄRL LÕHMUS (ed.), *Kultuur ja analüüs. Artikleid kultuuriuurimisest*. Tartu: Tartu University Press. 41–51.
- (PÄRL LÕHMUS) 1999a. Approaches to Media Semiotics: Journalism in Social Context. Teoksessa: E. TARASTI (ed.), *Snow, Forest, Silence. The Finnish Tradition of Semiotics*. Acta Semiotica Fennica VII. Bloomington: Indiana University Press & Imatra: International Semiotics Institute at Imatra. 146–153.
- 1999b. *Toimetamine: looming või tsensuur* / Journalistic editing as shaping world-outlook: creation or censorship. Tartu: Tartu University Press.
- 2002. *Transformation of Public Text in Totalitarian System. A Socio-Semiotic Study of Soviet Censorship Practices in Estonian Radio in the 1980s*. Tartu–Turku: Tartu University Press.
- 2004. An effect of meaning-breaker: Analysis of the cartoon ‘Just shit’. *Semiotica*, 150 (1–4), 257–282.
- 2007. Tsitaat kui kultuurivälja pingestaja. *Eesti Kirjandusmuuseumi aasta-raamat/Yearbook of Literary Museum*. Tartu: Estonian Literature Museum. 11–30.
- LÕHMUS, Maarja, KÕUTS, Ragne, KÕNNO, Andres & ALJAS, Agnes 2011a. Time and space in the content of Estonian daily newspapers in the 20th century. *Trames: Journal of the Humanities and Social Sciences*, 15 (1), 60–73.
- LÕHMUS, Maarja, KÕUTS, Ragne, TIKMAA, Helle, KÕNNO, Andres 2011b. Ajan arvot ja sankarit sanomalehdissä. Kansallinen julkisuus ja arvomaailma Suomen, Viron ja Venäjän lehdissä 1900-luvun alusta 2000-luvulle. [Manuscript.] Helsinki: University of Helsinki, Communication Research Centre.
- LÕHMUS, Maarja, LAURISTIN, Marju & SALUPERE, Rauno 2004. Inimesed kultuuriväljal: aktiivsus ja eelistused. Teoksessa: KALMUS, V., LAURISTIN, M. & PRUULMANN-VENGERFELDT, P. (eds.), *Eesti elavik 21. sajandi algul: ülevaade uurimuse Mina. Maailm. Meedia tulemustest*. Tartu: Tartu University Press. 97–127.
- LÕHMUS, Maarja, LAURISTIN, Marju & SALUPERE, Rauno 2006. People in the domain of culture: Everyday environment, active participation and preferences. Teoksessa: SUDWEEKS, F.,

- HRACHOVEC, H. & ESS, C. (eds.), *Cultural attitudes towards technology and communication*. Murdoch University. 216–227.
- LÕHMUS, Maarja, LAURISTIN, Marju & SIIRMAN, Eneli 2009. The Patterns of Cultural Attitudes and Preferences in Estonia. Teoksessa: LAURISTIN, M. & VIHALEM, P. (eds.), *Estonia's Transition to the EU*. London & New York: Routledge Taylor & Francis Ltd. 75–94.
- LÕHMUS, Maarja, TIIKMAA, Helle, KÕNNO, Andres, KÕUTS, Ragne & ALJAS, Agnes 2011c. THE MENTAL MAPS: Construction of Internal and External Space in Russian, Estonian and Finnish dailies in XX Century. Saatavissa: 26th International Conference for Semiotics and Structural Studies. <http://www.isisemiotics.fi/programme-2011.html>: 26th International Conference for Semiotics and Structural Studies, Imatra 4.–8.6.2011. Tarasti, E. (ed.). <http://www.isisemiotics.fi/programme-2011.html>. Helsinki, University of Helsinki.
- LÕHMUS, Maarja, TIIKMAA, Helle & TREUFELDT, Indrek 2012. *Open Public Sphere for Public Money*. Re-Visionary Interpretations of the Public Enterprise. RIPE 2012. Sydney, 25.–28.8.2012. <http://ripeat.org/wp-content/uploads/tdomf/2900/Lohmus%20et%20al%20paper%202012.pdf>
- MCLUHAN, Marshall 1964. *Understanding Media. The Extensions of Man*. New York: McGraw-Hill.
- Meema (*Me. Media. the World*. 2002, 2005, 2008, 2011). Research project. University of Tartu. [Manuscript.]
- PAPACHARISSI, Zizi 2004. The Virtual Sphere: The Internet as a Public Sphere. Teoksessa: WEBSTER, Frank (ed.), *The Information Society Reader*. London & New York: Routledge. 379–392.
- PÄRL LÕHMUS, Maarja, KAUKSI Ülle, HEINAPUU, Andres & KIVISILDNIK, Sven 1994. Etnofuturismi: Ajatustapa ja tulevaisuuden mahdollisuus. *Synteesi, Taiteidenvälisen tutkimuksen aikakauslehti, Etno-politiikka-futurismi-teatteri*, 4/1994, 5–8.
- SCHRAMM, Wilbur 1973. *Men, messages, and media. A look at human communication*. New York: Harper & Row.
- VOLOSHINOV, Valentin Nikolaevich [1929] 1986. *Marxism and the Philosophy of Language*. Harvard: Harvard University Press.
- WEBSTER, Frank 2004. *The Information Society Reader*. London & New York: Routledge.

## Liite 1.

Eri ikäryhmien tietokone- ja internetvalmiudet; verkkokäytäntöjen rakenne sekä asenteet ja odotukset internetistä maailman kuvaajana (Viro, 2011, n = 1510).

Tutkimuksessa tarkasteltiin virolaisten e-ympäristöön liittyviä käytäntöjä, asenteita ja odotuksia; puolet nuorista sanoo, etteivät he ole luopuneet ”todellisuudesta”, toisin sanoen siis puolet nuorista on valinnut verkkoympäristön kulttuuriin osallistumiseen ja median seuraamiseen. Nähtävissä on suuri luottamus ja avoimuus maailmaa kohtaan ja toisaalta oman kulttuurin arvoon nostamisen ja kehittämisen tärkeys virtuaalisessa ympäristössä.

% ikäryhmästä N=1510		15–19	20–29	30–44	45–54	55–64	65–74	Koko- nais- otos
	% kokonaisotoksesta	7.7	18.7	26.1	18.9	16.6	12	100
	Minulla on tietokone	84,6	76,2	80,7	72,6	61	37	70,1
	Minulla on kannettava tietokone	75,2	76,2	70,1	52,6	39,8	22,1	57,5
	Minulla on internetyhteys	94,9	95,4	93,1	82,1	70,9	41,4	81,7
Millaiseksi arvioit omat tietokoneen käyttötaitosi?	En osaa käyttää ollenkaan		1	2	10	24	53	13
	Vähäiset	1	4	11	22	26	22	15
	Tyydyttävät	19	21	38	44	38	21	32
	Hyvät	58	47	37	18	12	4	29
	Erittäin hyvät	22	28	11	6	1	1	11
Luetko sanomalehdet pääasiassa paperiversiona vai sähköisessä muodossa?	Luen pääasiassa paperiversiona	<b>15</b>	<b>16</b>	<b>27</b>	<b>42</b>	<b>54</b>	<b>74</b>	37
	Luen sekä paperiversioita että sähköisessä muodossa	40	45	43	40	31	14	37
	Luen pääasiassa sähköisessä muodossa	<b>32</b>	<b>28</b>	<b>23</b>	<b>11</b>	<b>8</b>	<b>4</b>	17
	En lue säännöllisesti kumpaakaan	14	11	8	7	8	8	9
Luetko artikkeleihin lisättyjä kommentteja? Kuinka usein?	En lue	<b>26</b>	<b>15</b>	20	35	47	72	33
	Luen hyvin harvoin	21	31	26	24	20	12	24
	Luen joskus	40	44	41	32	25	12	33
	Luen usein	13	11	14	9	8	4	10
Oletko lopettanut perinteisen median käytön ja vaihtanut sen uusmediaan?	Lopettanut paperisen sanomalehden lukemisen	<b>27</b>	<b>27</b>	23	19	9	6	19
	Lopettanut tv-ohjelmien katsomisen televisiosta	<b>18</b>	<b>16</b>	8	4	3	3	8
	Lopettanut musiikin kuuntelun radiosta ja musiikkisoittimista	22	24	10	9	5	4	12
	Lopettanut uutisten kuuntelemisen radiosta	23	24	15	11	6	5	14

	En ole lopettanut perinteisen median käyttöä	53	55	65	72	85	87	70
Internetin avulla tuntee itsensä riippumattomaksi valtionrajoista	Täysin eri mieltä		1	2	2	6	4	3
	Osittain eri mieltä	5	2	2	3	1	4	2
	Ei osaa sanoa	16	11	15	19	26	40	20
	Osittain samaa mieltä	41	48	48	48	41	36	45
	Täysin samaa mieltä	38	38	34	29	25	16	30
Internet mahdollistaa muualla oleskeleville yhteydenpidon Viroon	Täysin eri mieltä			1		3	1	1
	Osittain eri mieltä			0		2	1	0
	Ei osaa sanoa	5	4	6	6	10	26	8
	Osittain samaa mieltä	27	29	27	31	30	34	29
	Täysin samaa mieltä	68	67	67	64	56	38	61
Eriävistä mielipiteistä saa enemmän tietoa internetin kuin perinteisen median kautta	Täysin eri mieltä	2		1	1	4	2	1
	Osittain eri mieltä	3	2	2	1	4	1	2
	Ei osaa sanoa	6	13	11	14	16	37	15
	Osittain samaa mieltä	46	48	52	50	44	43	48
	Täysin samaa mieltä	43	37	34	34	33	17	33
Internetin kautta on vaivattomampaa löytää samalla tavoin ajattelevia ihmisiä sekä tehdä yhteistyötä heidän kanssaan	Täysin eri mieltä	1	1	1	1	4	3	2
	Osittain eri mieltä	7	3	7	3	4	5	5
	Ei osaa sanoa	14	24	23	28	37	51	29
	Osittain samaa mieltä	46	46	52	51	42	32	46
	Täysin samaa mieltä	33	26	17	17	13	10	18

# Fred och fredens språk

Irma Sorvali

Helsingfors universitet

Finska, finskugriska och nordiska institutionen

**Abstract** (Peace and the language of peace): The aim of my article is to discuss the concept of peace as well as the language with reference to peace in various connections. The study is introduced by a short presentation of the word *fred* 'peace' with examples in classic and modern contexts. In dictionaries, the peace is often defined and described by means of war, its opposite, and the same is found even in a number of texts by scholars and literary writers. Henrik Tikkanen, the author of an antimilitaristic book, is presented via an interview. In addition, the peace in verbal and visual symbols is thrown light to, and the peace as exposed in a piece of art ends the article. The role of peace with its consequences is focused throughout the study.

## 1 INLEDNING

Mitt syfte är att analysera och diskutera begreppet *fred* och fredens språk samt belysa den roll som fred har i vår omgivning. Fredens språk innebär inte enbart fred i språkliga kontexter utan också dess användning i visuella symboler, och därtill kan fredens motsats krig inte heller förbigås. I analysen använder jag olika typer av litteratur, både fakta och fiktion, samt ordböcker, uppslagsverk och encyklopedier. Information hämtar jag vidare ur min intervju med författaren Henrik Tikkanen (Sorvali 1976), som med sin antimilitaristiska roman *Unohdettu sotilas* (1974) talar för freden. För jämförelsens skull diskuterar jag motsatsparet krig och fred med utgångspunkt i några historiska verk. Min analys börjar från och med antiken och går vidare in på moderna texter. Fredssymboler i ord och bild tas upp i ett kapitel, och artikeln avslutas med en presentation av ett konstverk med fred som centralt tema.

## 2 FREDSBEGREPPETS ANTIKA FÖREBILDER

Många ord som uttrycker fred går tillbaka till antiken. Det latinska ordet *pax* betyder förutom fred och frid även fredlighet och fredliga tider. Grekiskans εἰρήνη (*eirene*) 'fred' innebär likaså fredens tid, endräkt och harmoni. Således uttrycker fred också själsliga egenskaper. I ordparet *pax et tranquillitas* betonar det senare ordet *tranquillitas* ('stillhet, fred, tystnad') betydelsen hos det förra.

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 93–106. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

Den romerske filosofen och poeten Seneca den yngre (ca 4 f.Kr.–65 e.Kr.) beskriver själslig ro i sitt arbete *Tranquillitas animi* (Seneca 2004), och i ett brev besvarar han frågan *Quid est vita beata?* ('Vad är ett lyckligt liv?') med bl.a. sinnets ro och bestående fred (Seneca 2001, epistel 92). Om endräkt och tvedräkt har historikern Sallustius (86–35 f.Kr.) konstaterat på följande sätt: *Nam concordia parvae res crescunt, discordia maximae dilabuntur* ('Genom endräkt växer små ting, genom tvedräkt förstörs de största.' *Bellum Iugurthinum* 10,6. Sallustius 1957). Samma sak uttrycks också i det svenska ordspråket "Endräkt när, tvedräkt tär". I engelsk översättning har orden fått ett något mera konkret innehåll i och med att "små ting" ersatts med "small states" och "de största" med "the mightiest empires" (Sallustius 2000). Sallustius formulering har blivit något av en sentens, vars förra del kan läsas på konstmuseet Ateneums fasad i Helsingfors.

Eposet *Aeneis* av den romerske poeten Publius Vergilius Maro (70–19 f.Kr.) innehåller en beskrivning av allmän fred, *Pax Romana*, medan *pax deorum*, gudarnas fred, ingår i hans dikt *Georgica*. Om gudarnas fred inte håller, blir följden ett tillstånd av störningar som medborgarkrig och pest (Oksala 1976: 24). *Pax Romana* inleddes av Augustus efter att han vunnit sina sista motståndare i Hispanien och Gallien och varade i två århundraden (31 f.Kr.–180 e.Kr.). Ett speciellt altare, *Ara pacis Augustae*, byggdes på Marsfältet i Rom, och dess syfte var att symbolisera fred och välstånd. Altaret, som är byggt av marmor och beprytt med reliefer, står kvar som en välbesökt turistattraktion i Rom. (Se *Ara pacis Augustae* 2013.)

### 3 ORDET *FRED* I NÅGRA MODERNA SPRÅK

Ordet *fred* betyder inte endast den fred som råder i ett visst land eller på ett visst område, utan det är likaväl fråga om mentala och själsliga egenskaper.

Det svenska ordet *fred* hör etymologiskt ihop med isländskans *friðr* 'kärlek', som förekommer redan i den poetiska Eddan. I fornsvenskan fanns ordet *friþer* 'frid, fred', som ytterst går tillbaka på sanskrits *prīti* 'vänskap, glädje'. Formen *fred* har utvecklats ljudlagsenligt ur fornsvenskan, och formen *frid* torde dels bero på skriftspråklig tradition, dels på inflytande från tyskans *Friede*. *Ordbok över svenska språket utgiven av Svenska Akademien* (SAOB) ger först betydelsen 'fredligt förhållande (mellan personer l. grupper av personer osv.); i allmänhet sämja, endräkt'. Sedan kommer 'fredstillstånd (mellan folk och stater osv.)', vilket också förklaras med hjälp av motsatsen "krig l. krigstillstånd". 'Fredsavtal' och 'fredsslut' samt 'rättslig ordning och säkerhet, rättsskydd' anges vara ytterligare betydelser hos ordet *fred*. Den sinnliga aspekten ingår i betydelsen 'ostördhet, lugn, ro, trygghet'. I fördjupad och förändligad mening har ordet betydelseinnehåll som 'djup eller fullständig fred, fullkomlig ro eller



stillhet; lycksalighet; fullkomligt sinneslugn, sinnesro'. Ordet förekommer också i det adverbiala uttrycket *till freds* och i sammansättningar som t.ex. *hemfrid*, *kvinnofrid* och *kyrkofrid* samt *fredlysa* och *fredstifta*. *Fredsflagg(a)* är en vit flagga som hissas för att visa att man kommer i fredliga avsikter. (SAOB 1925: F1417.) I uppslagsordet *frid* (SAOB 1926: F1515) hänvisas till *fred*. Med *frid* kombineras också glädje, vilket framgår av ordparet *frid och fröjd*, som motsvarar danskans *fred och glæde*. I naturskyddslagen talas det om fridlysta djur, fåglar, växter, fiskar och fjärilar (jfr *fridlysa*, SAOB 1926: F1516).

På samma sätt som i svenskan förklaras engelskans *peace* med hjälp av både det positiva 'a state of tranquillity or quiet' och det motsatta 'war' som i uttrycken 'freedom from war or civil strife' och 'a treaty or agreement to end war'. Uttrycket *at peace* får också sin betydelse definierad med hänvisning till harmoni 'living in harmony' och med motsatsen 'free from war'. Det verbala *to make peace* förklaras på liknande sätt med 'to create harmony' och det negativa 'to end hostilities'. Positiva till innehållet är t.ex. följande synonymer: *calm*, *pacification*, *calmness*, *reconciliation*, *harmony* och *concord*. (Se t.ex. Webster 2013; Cambridge 1995.)

Tyska språket uttrycker fred med *Friede* (m). *Krieg* förekommer inte vid själva betydelsebeskrivningen av detta ord, medan motsatsparet *in Krieg und Frieden* finns angivet bland exemplen (se Hirvensalo 1995, s.v. *Friede*). I definitionen av adjektivet *friedlich* ("ohne Anwendung von Gewalt, ohne das Mittel des Kampfes, Krieges") har ord som våld, kamp och krig använts (se *Wörterbuch* 2000, s.v. *friedlich*). Ordet *Waffentillstand* 'vapentillstånd' är också upptaget bland betydelserna av *Friede* (se Duden 2014).

Enligt *Suomen kielen perussanakirja* betyder det finska ordet *rauha* 'fred' ett normalt fredligt tillstånd mellan staterna, dvs. motsats till krig, samt sänka, ostört tillstånd och balans (del 2, 1992, s.v. *rauha*). Även om ordboks författare kan följa olika lexikografiska principer ställs fred och krig ofta mot varandra, vilket framgått av de ovan angivna exemplen hämtade ur ett antal ordböcker. I flera språk ingår fred i olika varianter av personnamn. Flicknamnet *Irene* bygger på det grekiska ordet *eirene* (se ovan), och freden ingår exempelvis i *Rauha* (fi.) och i *Frida* (sv.), som är en kortform av namn på *Fride-*, t.ex. *Frideborg*. Ytterligare exempel på sammansatta personnamn är *Fredrik* ('fred' och 'härs-kare'), *Frideborg* ('fred' och 'beskydd') och *Fridolf* ('fred' och 'varg'). Kriget lyser inte heller med sin frånvaro, vilket kan exemplifieras med namn som *Alvar* ('alf' och 'krig') och *Valter* ('makt' och 'krigare'). (Se Svenska Akademien 2013.)

#### 4 FREDENS SPRÅK OCH KRIGETS

När man talar om fred i dess olika bemärkelser, är det inte sällan som kriget i en eller annan form nämns, vilket också påpekats av ordstudierna ovan. Ett

exempel på detta är August Strindbergs (1849–1912) tvådelade verk *Svenska folket i helg och söken, i krig och i fred, hemma och ute eller ett tusen år af svenska bildningens och sedernas historia* (1882), som ger en omfattande beskrivning av svenska folket ”i krig och i fred”. Det är också skäl att nämna att av de nuvarande staterna har Sverige den längsta historien av fred.

Fred och krig står i den latinska sentensen *Si vis pacem, para bellum* (’Om du vill ha fred, skaffa krig’), vars senare del också gett upphov till substantivet *parabellum* (pistol). Det ofta citerade uttrycket *Bellum omnium contra omnes* (’Allas krig mot alla’) sägs gå tillbaka till Platon (död 347 f.Kr.). Han hade dock inte någon personlig krigserfarenhet (Thesleff 2002: 178). Med sina ord *homo homini lupus* har Platon uttryckt att människan är en varg mot en annan människa, och dessa ord utvecklade filosofen Thomas Hobbes (1588–1679) på 1600-talet till modern politisk ideologi, enligt vilken människans naturliga tillstånd var allas krig mot alla.

Motsatsen mellan fred och krig kan exemplifieras med hjälp av orden *själamässa* och *polemik*. *Själamässa*, *rekviem*, bygger på latinets *requies* ’fred, ro’. En avdelning av den katolska själamässan inleds med orden *Requiem aeternam dona eis, Domine* ’En evig vila förläna dem, Herre’. Efter inledningsordet har själamässan börjat kallas för rekviem, som således bevarat sin kasus ackusativ. Från den romersk-katolska själamässan härstammar också det latinska uttrycket *Requiescat in pace* ’Han/hon må vila i fred’, som förkortats med R.I.P. Ordet *polemik* ’litterär dispyt, bråk, pennfäktning’ går i sin tur tillbaka på grekiskans *polemos* ’krig’. Men dagens litterära dispyter kan vara tämligen fredliga, som t.ex. många litteraturprogram i Finlands radio.

## 5 UTLYSANDET AV JULFREDEN I ÅBO:

### ”OCH VARDER FÖRTY EN ALLMÄN JULFRED KUNGJORD”

Julfred (och julfrid) är något som man kombinerar med julfirandet. Enligt en gammal tradition som härstammar från 1320-talet utlyses julfreden i ”Finlands Åbo” klockan 12 varje julafton. Utlysningen inleds normalt med Martin Luthers psalm *Vår Gud är oss en väldig borg* (*Jumala ompi linnamme*). Normalt är det Åbo stads kanslidirektör som läser upp texten på balkongen i Brinkala hus på Gamla stortorget. Även om texten innehåller hot med stränga straff till följd av ”olagligt eller otillbörligt förfarande”, har julfreden sedan 1889 inte haft någon juridisk innebörd. (Se *Joulurauha* 2013; *Brinkala* 2013.)

Den finska texten läses upp först. Efter uppläsningen sjunger alla närvarande tillsammans *Vårt land – Maamme* med svensk text av Johan Ludvig Runeberg (1804–1877). Dikten, som är tonsatt av Fredrick Pacius (1809–1891) och översatt till finska av Paavo Cajander (1846–1913), ingår i Runebergs *Fänrik*

*Ståhls Sägner* (del I 1848). I samma diktsamling finns också texten till *Björneborgarnas marsch* (del II 1860). Detta musikstycke avslutar tillställningen.

Nedan diskuterar jag de aktuella texterna i synnerhet med tanke på (jul)freden och citerar utlysningstexten på svenska resp. finska. Ord som hänvisar till fred har jag markerat i fet stil.

I morgon, vill Gud, infaller vår Herres och Frälsares nåderika födelsefest; och varder förty härigenom en allmän **julfred** kungjord och påbjuden, med åtvarning till envar att denna högtid med tillbörlig andakt fira, och i övrigt iakttaga ett stilla och **fridsamt** uppförande, emedan den, som häremot bryter samt julhögtiden genom något olagligt eller otillbörligt förfarande oskärar, gör sig under försvårande omständigheter förfallen till det straff, lag och författningar för varje brott och överträdelse särskilt påbjuda. Slutligen tillönskas stadens samtliga invånare en fröjdefull julhelg.

Huomenna, jos Jumala suo, on meidän Herramme ja Vapahtajamme armorikas syntymäjuhla; ja julistetaan siis täten yleinen **joulurauha** kehoittamalla kaikkia tätä juhlaa asiaankuuluvalla hartaudella viettämään sekä muutoin hiljaisesti ja **rauhallisesti** käyttäytymään, sillä se, joka tämän **rauhan** rikkoo ja joulujuhlaa jollakin laittomalla taikka sopimattomalla käytöksellä häiritsee, on raskauttavien asianhaaran vallitessa syypää siihen rangaistukseen, jonka laki ja asetukset kustakin rikoksesta ja rikkomuksesta erikseen säätävät. Lopuksi toivotetaan kaupungin kaikille asukkaille riemullista joulujuhlaa.

Ovan förekommer substantivet (*joulu*)**rauha** två gånger i den finska texten mot endast ett belägg på *julfred* i den svenska. Adjektiv som syftar på fred förekommer en gång i båda språken (*fridsam* resp. *rauhallinen*). I *Björneborgarnas marsch* är freden däremot totalt obefintlig, och exempelvis orden *Bort, bort vila, rast och fred!* (Runeberg [1860] 1977) står i stark kontrast till den julfred som bara någon minut tidigare utlysts.

Julfreden i Åbo är en länge bevarad fredsproklamation i Finland, som också sänds i radio och television. Det är fråga om en social händelse, som kan upplevas positivt och fredligt. Hela tillställningen kan karakteriseras med speciella kännetecken, dvs. tid (julafton), plats (Brinkala hus bredvid domkyrkan i Åbo) och innehåll (tal, musik, allsång) samt deltagare (textuppläsare, orkester, närvarande människor, radio- och tv-tittare).

I detta sammanhang kan det också nämnas att mitt föredrag på fredseminariet i Helsingfors i november 2012 väckte en diskussion av den roll som *Björneborgarnas marsch* har vid utlysandet av julfreden. Det kan ytterligare noteras att denna text av Runeberg också senare kommenterades i flera läsarbrev i *Hufvudstadsbladet* (t.ex. Hbl 3.1.2013, 6.1.2013). Även om utlysningen av julfreden i Åbo hör till många jultraditioner, är det förmodligen dock inte på långt när alla som tänker på innehållet hos orden i *Björneborgarnas marsch*, i synnerhet när de hör den endast uppförd. Man kan dessutom fråga sig hur väl vi i Finland i dag känner till Runebergs text.

I likhet med utlysningen av julfreden är fyrverkerierna på nyårsaftonen ett välbesökt spektakel för hela familjer. Fyrverkeriraketerna har kommersiella

namn med ofta ofredligt eller krigiskt innehåll. Rätt många av namnen i min korpus (insamlad 1999–2003) hänvisar direkt till krig, t.ex. *Sotakäsky* ('kommando'), *Hävittäjä* ('jaktplan') och *Pommikone* ('bombplan'). Namn som *Rääkyvät raketit* ('skrikande raketer'), *Thunder King* och *Jättipommi* ('jättebomb') är därtill klart auditiva.

Slutligen kan man fråga sig om dagens människor och ungdomar i synnerhet förstår vad krig och fred innebär. Filmer och videospel med krig och kamp lär nuförtiden höra till många ungdomars favoriter. En horribel framtidsvision med fjärrstyrda robotar skisseras upp av Marcus Lindqvist i *Hufvudstadsbladet*, där han befarar att dessa kan vara försedda med artificiell intelligens och tröskeln att starta nya krig blir lägre, "då det inte längre finns någon risk för egna manskapsförluster" (M. Lindqvist 2012). Intresset för krig förefaller dock att sitta kvar hos många av den finska generation som deltog i de senaste krigen med Finland inblandat. Att läsa krigsromaner samt att berätta och skriva om egna upplevelser vid fronten torde ha ett terapeutiskt syfte och samtidigt ge ljusare vyer för framtiden.

## 6 "HURRA!" – SÅNGTEXTER MED OFRED

Det är inte bara *Björneborgarnas marsch* som associeras med kriget, utan även många av de sånger som lärdes ut i folkskolan i Finland på 1940- och 1950-talen har krigiska moment. En av sångerna heter *Oolannin sota* ('Ålands krig'), som med sina inledningsord berättar hur hemskt detta krig varit ("Ja se Oolannin sota oli kauhia"). Därefter hyllas de finska pojkarna som mitt i engelsmännens bombardemang skjutit så att det genljudit i fästningen och skallat på Ålands kust. Sången består av tre verser som alla avslutas med refrängen "sunfaraa, sunfaraa, sunfa-ralla-lalla-laa, hurraa, hurraa, hurraa!".

Även ett antal landskapssånger fick folkskoleeleverna lära sig utantill. Man kan bli uppmärksam på att det finska ordet *vaino* 'förföljelse, ofred, ofredstid(er), ofredsår' ofta dyker upp i dessa visor, vilket framgår av följande exempel, hämtade ur *Uusi Kultainen laulukirja* (2002) och sångböckerna av Pesonen (1954) samt Sonninen, Räisänen och Naukkarinen (1959). *Ålänningens sång* (av John Grandell) hänvisar till ofreden med verserna "ofärd oss hotat, men segervisst än / frihetens arvsrätt vi bära". I Nyland avvärjer man kriget med orden "valppahana vainon torjuu oikeus turvanansa" (*Uusmaalaisten laulu* av Kaarlo Terhi). Karelarnas sång ger uttryck för hur det arma Karelen återger Finlands sorger i musik när ofred hotar: "Konsa vaino Suomeamme / kovin kourin koittelee, / silloin kurja Karjalamme / Suomen surut soittelee" (*Karjalaisten laulu* av P.J. Hannikainen). Däremot använder man imperativ för att avvärja rövare i *Nälkämaan marssi* ('Hungerbygdens marsch' av Ilmari Kianto), och på samma gång uttrycks det bestämt att man inte har något behov

av ett svärd: ”Vainojen virmat? Oi vaietkaat! / Rapparit, ryöstäjät? – kaijotkaat! / Miekkaa ei tarvis – tarmoa vaan / puolesta hengen ja heimon ja maan!”

Majoriteten av de studerade sångtexterna (14 stycken) innehåller något uttryck för krig och ofred. Endast ett fåtal av dem kan i detta hänseende anses vara neutrala. I dagens läge är det inte helt ovanligt heller att avsluta fester med att gemensamt sjunga en landskapssång. På detta sätt vill man skapa gemenskap, men en annan fråga är hur ofta man tänker på betydelseerna hos de ord man sjunger.

## 7 HISTORIESKRIVNING MED FREDLIGT OCH KRIGISKT INNEHÅLL

Fred och krig utgör ett vanligt tema i många historiska och skönlitterära arbeten. I antikens litteratur finns en tidig beskrivning av temat hos den ovan nämnde poeten Vergilius. Hans epos *Aeneis* med huvudpersonen Aeneas inleds med kriget i Troja och resulterar i grundandet av Rom, i en ny era, som är fredens tid (se Vergilius 1967). Hjälten Aeneas är i likhet med kejsar Augustus den romerska fredens (*pax Romana*) fader. Jfr *Ara pacis Augustae* (ovan). *Aeneis* är ett epos av krig och fred, men också av hat och kärlek. I själva verket är det en beskrivning av det mänskliga sinnet, av människans inre. I alla fall är det den nya tiden som står i fokus, och den tiden är fredens tid. (Se också Pöschl 1970: 23; Sorvali 2008.)

Ett modernare exempel på beskrivningar av krig och fred är Strindbergs ovan nämnda arbete *Svenska folket i helg och söken, i krig och i fred, hemma och ute eller ett tusen år af svenska bildningens och sedernas historia* (1882). Orden ”i krig och i fred” kan man lägga märke till i arbetets långa rubrik. Strindberg går huvudsakligen in på kultur och seder, men förbiser dock inte heller krigstider. Han vill bl.a. presentera hur de namnlösa män som varit med i kriget, ”kunde hafva det under krigstiden”, och hur de som varit i fångenskap i främmande land, ”använde sin tid och buro sina olyckor” (Strindberg (2) 1882: 228).

Den första historiska romanen i Finland är Fredrika Runebergs (1807–1879) *Fru Catharina Boije och hennes döttrar. En berättelse från stora ofredens tid*, som kom ut 1858. Eftersom boken hade fått vänta innan den trycktes, hann Zacharias Topelius (1818–1898) börja publicera *Fältskärns berättelser* som följetong i *Helsingfors Morgonblad* fr.o.m. 1851. Fredrika Runeberg, som i likhet med Topelius var väl bevandrad i Finlands historia, låter händelserna i romanen utspelas under stora ofredens sista år. Då kan hon ”på ett osökt sätt försätta sina hjältinnor i situationer där de av omständigheterna tvingas överträda sociala och konventionella gränser – utan att en frisinnad läsare direkt kunde lasta dem för det”, som Pia Forsell (1999: 308) konstaterar.

Historisk fiktion har länge intresserat förutom vuxna även barn och ungdomar (se Heikkinen 2013: 219–226). Ofta är det männen som genom

tiderna intagit en central ställning i beskrivningar av krig, både som deltagare i krig och som skribenter. Författaren Leo Tolstoj (1828–1910) hävdar i sitt verk *Krig och fred* att stormännen i historiska händelser är etiketter som ger namn åt händelserna, men som i likhet med etiketterna har det minsta sambandet med själva händelseförloppen (Tolstoj 2005: 873). Peter Englunds roman *Poltava* (1989) var något nytt med tanke på krig och följaktligen också på fred. Det nya med denna bok är att oväntade syner, krigets skräckbilder ur en soldats synvinkel presenteras framför ögonen på den aningslösa läsaren. På detta sätt domesticerar författaren kriget och samtidigt arbetar han för freden.

Även om manlig dominans är tydlig bland de historiska författarna, var kvinnor aktiva i och med att de läste historiska verk, men framför allt skrev de dagböcker, levnadsteckningar och brev. Exempel på mänskliga aspekter finns i ett brev som är skrivet av Gustava Durchman (1827–1905) till sin syster under Krimkriget. När brittiska skepp närmar sig kusten vid Brahestad (1854) ger hon en nästan lyrisk beskrivning av hur härligt vädret är och hur fint och bekymmerslöst fåglarna sjunger när hon med andra flyktingar vandrar på en skogsväg. (Se Sorvali 2004.) Detta kan anses vara ett sätt att genom tröst i den omgivande naturen göra det lättare att uthärda den svåra tiden.

Skönlitterära beskrivningar av krig och fred har också varit relevanta forskningsobjekt. Ett välbekant exempel är Algirdas J. Greimas semiotiska analys av Guy de Maupassant (se Greimas 1988: 117–141). Enligt Daniel Woolf har den fundamentala skillnad som tidigare funnits mellan fiktion och historisk skrivning luckrats upp. Han skriver om ”so-called linguistic turn”, som har sina rötter i litterär teori och kontinental filosofi, i synnerhet i Michel Foucaults och Jacques Derridas arbeten. (Se Woolf 2011: 493.) Tolkningen av de historiska händelserna anses dock inte vara okomplicerad. Enligt Juha Sihvola finns det ett slags ”affinitetsrelation mellan historikerns skildring och den gångna tidens handlingar” (Sihvola 2002: 45). Vid beskrivningar av krig är det inte heller uteslutet att man minns fel, och dessutom kan man av en eller annan anledning betona eller helt stryka något. Som ett kuriosum kan nämnas att den svenska översättningen *Finlandia i moll* (1947) av Olavi Paavolainens *Synkkä yksinpuhelu* (1946) enligt H.K. Riikonen ger fakta som man på grund av censuren inte kände till i det krigstida Finland. I översättningen finns därtill förklaringar med tanke på de sverigesvenska läsarna, medan de två textavsnitten, ”Sotatalven aave” och ”Harmaa sarastus”, har utelämnats. (Riikonen 1995: 177–181.)

## 8 FREDENS SPRÅK HOS HENRIK TIKKANEN

Den finlandssvenske författaren Henrik Tikkanen (1924–1984) kom ut med sin roman *Unohdettu sotilas* 1974, då trettio år förflutit sedan krigsslutet. Med

denna roman, som han skrev på finska, ställde han sig mot kriget och på samma gång för freden. I en intervju med mig (Sorvali 1976; se Björklund & Wik 1987) berättar Tikkanen att det var självklart för honom att skriva om sitt tema på finska. Det nedanstående om Henrik Tikkanen och hans språk bygger på denna intervju. I den intervju med Tikkanen som gjordes av Inga-Britt Wik 1976 fick författarskapet däremot en större roll (Wik 1998).

Henrik Tikkanen hade själv upplevt kriget vid fronten, något som avspeglas i romanens språk. Där fanns unga värnpliktiga från hela landet, och de talade sina egna dialekter. Tikkanen ansåg att kriget var helt finskt för honom och att finska språket var ett frodigt språk med fina folkliga formuleringar som han hört vid fronten. Därför kunde han inte lägga svenska ord i munnen på de finska soldaterna. Så småningom blandades soldaternas dialekter till en enda så kallad frontdialekt. Det självupplevda språket vid fronten påminde Tikkanen om språket i Väinö Linnas (1920–1992) roman *Tuntematon sotilas* (1954), vilket också förstärkt det språk som han auditivt upplevt vid fronten.

Det egentliga syftet med romanen var att sätta sig mot militarismen. Huvudpersonen, en soldat vid namn Vihtori Käppärä, glöms bort på sin vaktplats, där han tappert sitter kvar och för sitt ensamma krig i fredens tid. Berättelsen avancerar snabbt och saknar inte lustiga episoder. På detta sätt har Tikkanen velat betona det skrattretande med kriget. För att bättre kunna behandla sitt tema gjorde han sin huvudperson till en skärgårdspojke från Iniö och placerade honom således långt borta från östfronten.

Tikkanens val att skriva sin antimilitaristiska roman *Unohdettu sotilas* på finska och i synnerhet att formulera soldaternas repliker är enastående. Att se ”en omedveten strategi som gick ut på att skriva på finska om han ville återge samtal och på svenska när han inte ville det”, som Jan Dlask (2011: 263) föreslår, får däremot inte stöd i min intervju med Tikkanen år 1976. I intervjun betonar författaren den viktiga rollen av soldaternas finska frontdialekt som gjorde det helt naturligt för honom att skriva sin roman på finska. På min fråga om det i fortsättningen blir en svensk översättning av boken konstaterade Tikkanen att boken borde omarbetas i fall det blir en svensk version. Under inga omständigheter kunde han tänka sig att översätta sig själv. Som bekant, blev det en svensk roman med titeln *30-åriga kriget* (1977), det vill säga en helt annan bok. Den svenska romanen översattes också till engelska (*The 30 Years' War* 1987). Johan Wrede, som utförligt behandlat Tikkanens författarskap och personlighet, karakteriserar hans syn på freden med följande ord: ”Henriks framgång med krigssatiren *Unohdettu sotilas* ökade också hans iver att driva sin idé om total avrustning. Han talade gärna om sin ’fredsplan’ och avsåg då sina olika tidningsinlägg och porträttaforismer i vilka alla han efterlyste total nedrustning” (Wrede 2012: 127).

## 9 FREDSSYMBOLER I ORD OCH BILD

Historiskt sett förekommer fred i symbolisk användning både verbalt och visuellt. Många fredssymboler är anknutna till människans grundläggande behov av näring, dvs. säd, spannmål och bröd. I det kinesiska teckensystemet bildar hirs och mun tillsammans tecknet för fred och harmoni (C. Lindqvist 1989: 187). Ett modernt exempel är däremot det fredsmärke som lanserades som allmän fredssymbol år 1958. Fredsmärket symboliserar förutom fred också antikärnvapenrörelsen och nedrustningen. Märket är en kombination av N och D i det internationella semaforeringsalfabetet. Med dessa förkortas de engelska orden *Nuclear Disarmament*. I tecknet ses också runalfabetets livsrune som vänts upp och ner. Det här så kallade fredskorset har dock inte något klart kristligt innehåll. (Se också Lempiäinen 2002: 57.)

Nedan presenterar jag några fredssymboler ur *Bibeln*. Redan själva ordet *pax* 'fred' förekommer där i uttrycket *Pax vobis* (*Vulgata*, Luc. 24:36), "Frid över er!" (*Svensk bibel* 2000, Luk.), "Rauha teille" (*Raamattu* 1992, Luuk.). En stor del av *Gamla testamentet* handlar om krig, men denna krigshistoria avslutas emellertid med fred som bygger på en gemensam sämja bland folken (Kuula 2012). Den fred som Gud slöt med människosläktet beskrivs med olivträdets gren i *Gamla testamentet* (1 Mos. 8:11). Jesaja (Jes. 11:6–9) skriver om den kommande fredstiden, då inte heller djuren är onda mot varandra. Då bor vargar tillsammans med lamm och pantrar ligger bredvid killingar. Detta har också avbildats i kyrklig konst, där visuella symboler för fred är vanliga. Som ett kuriosum kan nämnas att ett julkort med fredsmotiv enligt Jesajas fredsprofetia publicerades under andra världskriget. (Lempiäinen 2002: 251, 287.)

Fred hänvisar också till inre ro, samvetets ro och himmelsk ro (Lempiäinen 2002: 192). Den världsliga spiran är ett tecken på makt, medan Kristus' spira är rättvisans, förlåtelsens och fredens samt nådens och barmhärtighetens spira (a.a.: 151). Som ett uttryck för vänskap används en kyss på olika håll i världen (a.a.: 186–187). I flera kyrkliga samfund brukar man kyssa Bibeln eller evangelieboken, altar och helgonbilder. Till katolsk nattvardsmässa hör fredens kyss, fredskyssen, och i gudstjänsten på långfredagen kysser man fötterna på den korsfästes bild.

Som ovan framgått, symboliseras freden av olivträdets gren i *Gamla testamentet*. Med olivolja brukade man smörja eminenta personer i olika ceremoniella sammanhang. Det grekiska ordet *khristos* 'smord' har också förklarats med hänvisning till detta. (Om Messias, smord och fredsfurste, se Kuula 2012.) Hos romarna var olivkvisten i första hand en symbol för den personifierade freden, gudinnan Pax. Olivträdet var ytterligare en segersymbol i antika idrottsfester där vinnarna kröntes med oliv- eller lagerkransar, och lagerkransen användes också av den romerska arméns överbefälhavare i triumf, ett högtidligt segertåg efter kriget.



Duvan används ofta som symbol för freden. Noaks duva med ett grönt olivlöv i näbben har gett upphov till det moderna ordet *fredsduva*. Ordet finns dock inte upptaget i *Ordbok över svenska språket utgiven av Svenska Akademien* (SAOB), men står däremot i *Svensk ordbok utgiven av Svenska Akademien* (SO) och i *Svenska Akademiens ordlista över svenska språket* (SAOL). I *Bibeln* symboliserar duvan den Helige Ande, och Paulus uppmanar efesierna att bevara Andens enhet genom fridens band (Efes. 4:3) (Lempiäinen 2002: 298). Ett vardagligt exempel är den vita fredsduvan på en finsk pastilldosa med produktnamnet *Pax*. På dosan, som marknadsfördes av Fazer år 1947, har duvan avbildats på vit botten med blått kors (jfr finska flaggan). Denna bild har bland folket lett till namnet ”fredens pastiller”. (Se *Pastillen Pax* 2013.) Duvan har med andra ord ansetts vara en fredssymbol som det latinska namnet ytterligare betonar. Det kan också nämnas att duvan fått fungera som en mer eller mindre profan kärlekssymbol.

Blommor innehåller också kristlig symbolik. Ett omtyckt motiv bland lutheraner är Luthers ros, vars röda hjärta mitt i den vita rosen visar att tron ger den glädje, tröst och fred som världen inte kan ge. Det att rosen står på himmelsblå botten innebär att glädjen i tron och i den Helige Ande är början till himmelsk glädje. (Lempiäinen 2002: 262–263.) I vardagliga sammanhang har blommor varierande symboliska betydelser.

Vägen är en ofta återkommande symbol i *Bibeln*, där den också använts i sin konkreta betydelse. Likaså är vägsymboler vanliga i psalmboken, där vägen kombineras med något annat ord. Det talas t.ex. om fredens väg och krigets väg samt om livets, tårarnas, sorgens, barnets, förbättringens, korsets och hoppets väg. (Lempiäinen 2002: 333.) Vad symboliska tal gäller, förekommer talet nio i Paulus brev, där han skriver om Andens frukter, varav en är fred, medan de övriga är kärlek, glädje, tålmod, vänlighet, godhet, trogenhet, mildhet och självbehärskning (Gal. 5:22–23). (Lempiäinen 2002: 263.)

## 10 CHAGALLS *PEACE* – ETT KONSTVERK MED FREDSMOTIV

Mina studier av fred och fredens språk avslutas med en kort presentation av Marc Chagalls glasmålning *Peace* (1964). Detta konstverk finns installerat som ett glasfönster i Förenta Staternas hus i New York. Chagall dedicerade detta till minnet av generalsekreteraren Dag Hammarskjöld och de femton andra som omkommit i en flygolycka i Afrika år 1961. Vid arbetet med sitt konstverk *Peace* sägs Chagall ha varit inspirerad av Bibelns Jesaja med texten om löftet om den kommande Fredsfursten (Jes. 9:6–7), som i *Vulgata* kallas *Admirabilis consiliarius Deus fortis Pater futuri saeculi Princeps pacis* (Vulg. Is. 9:6) och i *Svensk bibel* (2000) ”Allvis härskare, Gudomlig hjälte, Evig fader, Fredsfurste”.

Det är freden som finns symboliserad i glasmålningen. Paradisets träd delar panelen in i två delar, och vid foten av trädet avbildas en orm. Till vänster öppnar sig ett fredfullt universum med människor och djur. Ovanför kan man se ett knippe röda rosor med en naken manlig figur nedanför. Till höger finns en människogrupp som verkar komma någonstans från fjärran, och i hörnet ovanför presenteras de tio buden. Under trädet sitter ett litet naket barn och pekar mot tittaren. Barnet har antagits vara Chagalls självporträtt. Chagall har själv sagt om sin glasmålning: "The main thing is not to see it, but to feel it" (Chagall 1998). Panelernas musiksymbolik leder tankarna till Ludvig van Beethovens nionde symfoni, Hammarskjölds favoritmusik. (Se *Peace* 2013.)

## 11 AVSLUTNING

I min analys av fred och fredens språk blev det nödvändigt att utvidga behandlingen till att omfatta den symbolik som både fred och krig ingår i. I ord- och uppslagsböcker förklaras ordet *fred* ofta med hjälp av dess motsatsord *krig*. Trots att kriget på detta sätt ingått, är det fredens språk, dvs. freden i verbala och visuella kontexter, som fokuserats.

Det finns talrika fredssymboler som är välbekanta redan från *Bibeln* och från antikens litteratur, och många bibliska och ett flertal latinska uttryck är i aktiv användning även i dag. Fredssymboler lägger man däremot inte alltid så lätt märke till eller tänker på deras egentliga innehåll, vilket framgått av exemplen på tillställningar på jul- och nyårsafton i Finland samt på de många finska landskapssånger med klara associationer till krig. Fred och krig används inte så sällan som tema i skönlitterära verk. Historiska romaner med krigsmotiv står också i fredens tjänst i och med att de kan få läsaren att reagera mot kriget. Det är inte heller sällsynt att freden presenteras i visuell konst, och glasmålningen som ovan exemplifierats innehåller universell fredssymbolik.

## LITTERATUR

- Ara pacis Augustae* 2013 = <http://cdm.reed.edu/ara-pacis> [Hämtat 8.3.2013.]
- BJÖRKLUND, Kristina & WIK, Inga-Britt 1987. Suomenruotsalaiset kirjailijahaastattelut. I: *Kirjailijahaastattelut*. Toim. Ritva HAAVIKKO & Kaarina SALA. Helsinki: Suomalaisen Kirjallisuuden Seura. 129–143.
- Brinkala 2013 = [www.turku.fi](http://www.turku.fi) [Hämtat 21.2.2013.]
- Cambridge 1995 = *Cambridge International Dictionary of English*. Cambridge: Cambridge University Press.
- CHAGALL 1988 = *Peace from the United Nations in New York*. [Informationsblad.] United States Historical Society/Metropolitan Museum.
- DLASK, Jan 2011. Finskans rika valörer eller svenskans subtila nyanser? Den tvåspråkige författaren och konstnären Henrik Tikkanen. I: *Både och, sekä että. Om flerspråkighet*.

- Monikielisyydestä*. GRÖNSTRAND, Heidi & MALMIO, Kristina (red./toim.). Helsingfors: Schildts. 246–268.
- DUDEN 2014 = [www.duden.de](http://www.duden.de) [Hämtat 4.9.2014.]
- ENGLUND, Peter 1989. *Poltava. Berättelsen om en armés undergång*. Stockholm: Atlantis.
- FORSELL, Pia 1999. Fredrika Runeberg – ambition och konvention. I: *Finlands svenska litteraturhistoria*. Första delen: Åren 1400–1900. Utgiven av Johan WREDE. Helsingfors: Svenska Litteratursällskapet i Finland. Stockholm: Bokförlaget Atlantis. 306–314.
- GREIMAS, Algirdas Julien 1988. *Maupassant. The Semiotics of Text*. Practical Exercises. Translated by Paul PERRON. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- HEIKKINEN, Antero 2013. *Historiallisen ajattelun historia. Eurooppalainen perinne antiikista nykypäivään*. Helsinki: Suomalaisen Kirjallisuuden Seura.
- HIRVENSALO, Lauri 1995. *Saksalais-suomalainen sanakirja. Grosswörterbuch Deutsch-Finnisch*. Porvoo, Helsinki & Juva: Werner Söderström Osakeyhtiö.
- Joulurauha 2013 = <http://fi.wikipedia.org/wiki/Joulurauha> [Hämtat 21.2.2013.]
- KUULA, Kari 2012. *Rauha Raamatussa*. <http://www.karikuula.com/102> [Hämtat 3.9.2012.]
- LEMPIÄINEN, Pentti 2002. *Kuvien kieli. Vertauskuvat uskossa ja elämässä*. Helsinki: Werner Söderström Osakeyhtiö.
- LINDQVIST, Cecilia 1989. *Tecknens rike. En berättelse om kineserna och deras skrivtecken*. Stockholm: Bonniers.
- LINDQVIST, Marcus 2012. ”Obemannade stridsplan ändrar krigets lagar”. Ledare i *Hufvudstadsbladet* 8.10.2012.
- OKSALA, Teivas 1976. Publius Vergilius Maro 1976. *Georgica. Maanviljelijän työt*. Teksti ja proosasuomennos. Toimittanut, johdannoon, proosakäännöksen ja selitykset laatinut Teivas OKSALA. Helsinki: Gaudeamus.
- Pastillen Pax 2013 = <http://www.fazer.fi/pax> [Hämtat 2.4.2013.]
- Peace 2013 = <http://www.peacewindow.org> [Hämtat 21.2.2013.]
- PESONEN, Olavi 1954. *Laulukirja*. Neljästoista painos. Helsinki: Osakeyhtiö Valistus.
- PÖSCHL, Viktor 1970. *The Art of Vergil. Image and Symbol in the Aeneid*. Tr. G. SELIGSON. Michigan: The University of Michigan Press.
- Raamattu 1992 = <http://www.evl.fi/raamattu/1992/> [Hämtat 21.2.2013.]
- RIIKONEN, H.K. 1995. *Sota ja maisema. Tutkimus Olavi Paavolaisen 1940-luvun tuotannosta*. Helsinki: Suomalaisen Kirjallisuuden Seura.
- RUNEBERG, Johan Ludvig [1848, 1860] 1977. *Fänrik Ståhls Sägner*. Med 80 illustrationer av Albert EDELFELT och August MALMSTRÖM. Uddevalla: Niloe.
- SALLUSTIUS 1957 = *C. Sallusti Crispi Catilina. Iugurtha. Fragmenta ampliora*. Post A.W. AHLBERG edidit Alphonsvs KVRFESS. Editio tertia stereotypa. Lipsiae in aedibvs B.G. Teubneri MCMLVII.
- SALLUSTIUS 2000 = [*Bellum Iugurthinum*.] *The War with Jugurtha*. Sallust with an English translation by J.C. ROLFE. The Loeb Classical Library. Cambridge, Massachusetts & London, England: Harvard University Press. 131–381.
- SAOB = *Ordbok över svenska språket utgiven av Svenska Akademien* 1897–. [www.svenskaakademien.se/ordbok](http://www.svenskaakademien.se/ordbok) [Hämtat 21.2.2013.]
- SAOL = *Svenska Akademiens ordlista över svenska språket*. [www.svenskaakademien.se/ordlista](http://www.svenskaakademien.se/ordlista) [Hämtat 21.2.2013.]
- SENECA 2001 = [*L. Annaei Senecae ad Lucilium epistulae*.] *Epistles* 66–92. With an English translation by Richard M. GUMMERE. The Loeb Classical Library. Cambridge, Massachusetts & London, England: Harvard University Press.
- 2004 = Lucio Anneo Seneca. [*De tranquillitate animi*.] *La tranquillità dell'animo*. Introduzione di Gianfranco LOTITO. Traduzione e note di Caterina LAZZARINI. Testo latino a fronte. Milano: BUR Classici Greci e Latini.

- SIHVOLA, Juha 2002. Inlevelse, anakronism och historia. I: *Att förstå inom humaniora*. Under redaktion av René GOTHÓNI. Helsingfors: Finska Vetenskaps-Societeten. 43–56.
- SO = *Svensk ordbok utgiven av Svenska Akademien* 2009. Svenska Akademien: Stockholm.
- SONNINEN, Ahti, RÄISÄNEN Martti & NAUKKARINEN Olga 1959. *Laulan ja soitan*. Koulun musiikkikirja oppikouluja varten. Kuvittanut Heljä LAHTINEN. Helsinki: Otava.
- SORVALI [KORKKANEN], Irma 1976. Intervju med Henrik Tikkanen den 2 juni 1976. Projektet *Finlandssvenska författarintervjuer vid Institutionen för nordiska språk och nordisk litteratur vid Helsingfors universitet*. Nordica 118–119, författarband 29–30.
- 2004. Krimin sota naisen silmin. Gustava Durchman selosti Raahen kauhut kirjeessään evakosta Pattijoella. *Kaleva* 9.6.2004. Rouva Durchmanin kirje sisarelleen Charlottalle. Översättning från svenska till finska av Irma SORVALI. *Kaleva* 9.6.2004.
- 2008. From Troy to Italy – A journey of war and peace. I: *Global Signs. Proceedings from the ISI Summer Congresses at Imatra in 2003–2006*. Edited by Eero TARASTI. Associate Editors Paul FORSELL & Richard LITTLEFIELD. Acta Semiotica Fennica XXIX. Imatra: The Finnish Network University of Semiotics. International Semiotics Institute at Imatra. Helsinki: Semiotic Society of Finland. 650–655.
- STRINDBERG, August 1882. *Svenska folket i helg och söken, i krig och i fred, hemma och ute eller ett tusen år af svenska bildningens och sedernas historia*. 1–2. Med illustrationer af Carl LARSSON m.fl. Stockholm: C.E. Fritze's K. Hofbokhandel.
- Suomen kielen perussanakirja* 1992. Toinen osa. L–R. Kotimaisten kielten tutkimuskeskuksen julkaisuja 1955. Helsinki: Valtion painatuskeskus.
- Svensk bibel* 2000 = [www.bibeln.se](http://www.bibeln.se) [Hämtat 21.2.2013.]
- Svenska Akademien* 2013 = [http://www.svenskaakademien.se/almanackan/dagens\\_namn](http://www.svenskaakademien.se/almanackan/dagens_namn) [Hämtat 21.2.2013.]
- THESLEFF, Holger 2002. Att tolka Platon. En filologs reflexioner. I: *Att förstå inom humaniora*. Under redaktion av René GOTHÓNI. Helsingfors: Finska Vetenskaps-Societeten. 173–186.
- TIKKANEN, Henrik 1974. *Unohdettu sotilas*. Helsinki: Tammi.
- 1977. *30-åriga kriget*. Stockholm: Alba & Juva: WSOY.
- 1987. *The 30 Years' War*. Translated by George BLECHER and Lone THYGESEN BLECHER. Afterword and notes by George C. SCHOOLFIELD. Lincoln & London: University of Nebraska Press.
- TOLSTOI, Leo 2005. *Sota ja rauha*. Ensimmäinen versio. Suomentanut Eero BALK. Helsinki: Tammi. [Det ryska originalet *Vojna i mir* 1864–1869.]
- Uusi Kultainen laulukirja* 2002. Helsinki: F-Kustannus Oy, Kirjapaja Oy.
- VERGILIUS 1967 = [Aeneas.] The Aeneid by Publius VERGILIUS MARO. Virgil with an English Translation by H. Rushton FAIRCLOUGH. I–II. The Loeb Classical Library. London: William Heinemann Ltd. Cambridge, Massachusetts: Harvard University Press.
- Vulgata* 1994 = Biblia sacra iuxta vulgatam versionem adiuvantibus B. FISCHER, I. GRIBOMONT, H.F.D. SPARKS, W. THIELE recensuit et brevi apparatu critico instruxit Robertus WEBER. Editionem quartam emendatam cum sociis B. FISCHER, H.I. FREDE, H.F.D. SPARKS, W. THIELE praeparavit Roger GRYSOON. Stuttgart: Deutsche Bibelgesellschaft.
- Webster 2013 = <http://www.merriam-webster.com/dictionary> [Hämtat 3.4.2013.]
- WIK, Inga-Britt (red.) 1998. Henrik Tikkanen om vägen till författarskapet. ”Därför denna underliga aforistiska stil...” I: *Historiska och litteraturhistoriska studier* 73. Utgivna genom John STRÖMBERG. Helsingfors: Svenska Litteratursällskapet i Finland. 215–242.
- WOOLF, Daniel 2011. *A Global History of History*. Cambridge: Cambridge University Press.
- WREDE, Johan 2012. *Tikkanens blick. En essä om Henrik Tikkanens författarskap, livsöde och personlighet*. Helsingfors: Svenska litteratursällskapet i Finland. Stockholm: Bokförlaget Atlantis.
- Wörterbuch* 2000 = *Wörterbuch Deutsch als Fremdsprache* von Günter KEMPCKE. Berlin, New York: Walter de Gruyter.

# Human rights update – from sovereignty to coexistence

Vivan Storlund

**Abstract:** Peace and human rights are intimately associated. “If human rights are to be taken seriously ... the international control of the way states carry out their duties of protection and promotion in this field will become the big problem...” So Salvo Andò notes in an article *The welfare state as a legal obligation* (1999). This requires a change of perception and changed practices at many levels that will be mapped out here in a *tour d’horizon* from colonial times to contemporary deliberations of how to promote a culture of peace. A number of western-centred notions need to be updated that now stand in the way of making the new human rights culture an international reality and a promoter of peace.

## THE CHALLENGE

If we take the human rights culture seriously, we must start by recognizing the kind of challenges we face. Here UNDP’s status report about the Millennium Development Goals in 2003: More than a billion people still struggle to survive on less than a dollar a day. Most of them also lack access to basic health services and safe drinking water. Globally, one child out of five does not complete primary school. More than 14 million children lost one or both parents to HIV/AIDS in 2001. Nearly 800 million people, or 15 per cent of the world’s population, suffer from chronic hunger. Half a million women die in pregnancy or childbirth each year. The Human Development Report (2003) contends that these negative trends can be reversed through political will in the developing world and new financial commitments and trade policies in the wealthiest nations.

If we look at hunger, Paul Streeten (1997) observes that hunger and malnutrition are not due to global shortages of food. It has been estimated that 2 per cent of the world’s grain output would be sufficient to eliminate hunger and malnutrition among the world’s under- and malnourished. Streeten (1997: 154–155) notes that because hunger today is unnecessary, this makes its continued existence so shocking. There are many reasons for this state of affairs. Among them, Streeten points to the reduced role of governments in grain markets and trade liberalisation, signalling the end of an era when governments controlled large grain surpluses. As a consequence, future food emergencies in developing countries will lead to substantial increases in grain prices (Streeten 1997: 155).

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 107–121. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

This is one of many fundamental problems facing humankind that need to be approached in new ways, testing our commitment to the human rights culture.

In 2013, the Human Development Report identifies policies rooted in the new global reality that could promote greater progress. A far better representation of the South in global governance systems is called for, and new sources of financing public goods are pointed to. Also specific drivers of development transformation are brought to the fore that could make a significant contribution to development thinking.

#### SOVEREIGNTY UNDER THE MAGNIFIER

Salvo Andò (1999) notes that it is clear that the theory of national sovereignty is an inadequate test of the legitimacy of international behaviour when the interests at stake (as in the situations referred to above) transcend national boundaries and are not territorially confined. Indeed, the political categories which found expression in the concept of sovereignty have themselves been superseded by modernist transformations which have simultaneously altered both the fundamental definition of a human person, as well as the nature of potential threats to fundamental human freedoms (Andò 1999: 59). The traditional view of sovereignty stressed the rights of those who governed, whose interest lay in affirming their *jus imperii*. The governed were primarily considered as the subjects to whom obligations were attributed, obedience to the law being one such central obligation (Andò 1999: 63).

Old perceptions of sovereignty, and the administrative practices through which sovereignty was sustained, are perhaps more easily perceived if we look at former colonies (although I maintain that they survive all around us, in all countries, in many shapes and forms). I shall use the example of Malta to illustrate this. As a colony, Malta was a 'special case' in the sense that it was the Maltese themselves who invited British rule in order to obtain protection against Napoleon. But this was not considered a ground for granting the Maltese any special rights and privileges in the early 19th century.<sup>1</sup>

The process, through which Malta became a British colony, was an outdrawn one involving Napoleon's seizure of the Maltese islands from the Order of the Knights of St. John. Contempt for the way the French ruled caused the Maltese to revolt, and it was in order to bring this revolt to a successful end that they invited Britain. Ironically enough the British had encouraged the development of a system of self government, a popular council, the *Consiglio Popolare*, in 1802, when it still seemed that the Maltese islands would be back under the rule of the Order of St. John. When eventually Britain became the formal colonial

---

<sup>1</sup> For an account of the process through which Malta became a British colony, see Joseph Attard 1988: 1–25.

master such democratic aspirations were put in suspense (Attard 1988: 25). And whatever degree of Maltese influence there would be in the subsequent succession of constitutions<sup>2</sup>, the mother country reserved the power of disallowance to the Crown and the power of veto to the Governor (Cremona [1994] 1997: 7). The 1849 Constitution may illustrate this. A Council of Government of 18 members was introduced with Maltese representation. The Council had the power of making laws for the peace, order and good government of the Island, *provided such laws were not repugnant to the law of England* (emphasis added) (Cremona [1994] 1997: 7–8).

A central feature of the colonial system was that the backbone of government was bureaucracy, not politics. And this applied equally to the metropolis and the colonies. Thus politics played a minimal role in colonial affairs (Fieldhouse 1981: 26). This has had repercussions at two levels, at least, as D.K. Fieldhouse observes. There was a clash of cultures that was most clearly seen in tropical areas, where a European culture was superimposed on a very different social organisation. The populations did not have any tradition of a western style parliamentary government and few conceived of public administration, as the west understood it. Anything resembling democracy was therefore out of the question until and unless a colony had undergone basic restructuring (Fieldhouse 1981: 25). In this respect, the Maltese situation differed. The Maltese certainly had had experience of western bureaucracies, having been ruled by the Order of St. John for almost 270 years, with grandmasters representing distinguished aristocracies from different European countries.

## ROLE MODELS

The conceptual shift that has occurred in constitutional history from *jus imperii* to democratic rule calls for changed attitudes not only to sovereignty, as an attribute of a governing power, but also toward those who have given government its mandate, the people. Here it is important to be aware of the way old role models may still exercise an influence. What role models were the Maltese exposed to by all the external powers that had ruled the Maltese islands? The social history of Malta could be read as one such long narrative. But to cut a long story short, this is how the first British Civil Commissioner of Malta, Sir Thomas Maitland is pictured.

‘King Tom’, as Maitland came to be called, was a dour but benevolent autocrat. His was a one-man rule; indeed he could take anything but opposition. His system was aptly described as driving and kicking mankind onto obedience; but he was a capable statesman and administrator

---

<sup>2</sup> J.J. Cremona [1994] 1997: 2. During the British rule constitutions followed each other in rapid succession: 1813, 1835, 1849, 1903, 1921, 1936, 1939, 1947, 1959 and 1961.

and was able to effect many important and beneficial changes in both the administrative and the judicial systems of the Island.

Thus J.J. Cremona ([1994] 1997: 2) describes how British rule in Malta was opened, as a complete autocracy. This caused much resentment among the Maltese. They pressed for a representative Council, relying on their ancient rights and privileges, on their *Consiglio Popolare* and on a Declaration of Rights of the Inhabitants of the Islands of Malta and Gozo that the leaders of the people had drawn up in 1802. Further they drew on the voluntary association of Malta with Britain (Cremona [1994] 1997: 3). But their arguments were of no avail. Another example of how imperial powers treated the populations they dominated is the view of censorship prevailing during colonial times. The Maltese were told that censorship was exercised by the Government in pursuance of a *jus gentium* or a rule of law common to European nations (Cremona [1994] 1997: 5).

Malta's association with Britain has by Joseph Attard (1988) been described as "wrought with trials and triumphs, hardship and benevolence, anguish and heroism." This period was characterised by continuous efforts by the Maltese to extricate themselves from their longstanding domination by external powers and a feudal form of government (1988: vii). A remark made by Samuel Taylor Coleridge of the Maltese colonial scene, that he experienced first hand, may sum up the experience of many a colony. "[W]hat wonder, if the opinion becomes general, that alike to England as to France, the fates and fortunes of other nations are but the counters, with which the bloody game of war is played ..." <sup>3</sup>

## THE RULE OF LAW IN SOCIAL WELFARE AND ITS ROOTS

Many literary works, such as Victor Hugo's *Les misérables* could be read as a text-book on the rule of law in operation. This social epos illustrates the use of public power in an oppressive way, resulting in force and a deprivation of human dignity. The narrative displays a formalistic view of authority that leaves no room for proportionality or fairness. Peter Englund (1991) illuminates this phenomenon in an account of poverty. When poor laws were enacted all over Europe in the 16th century they were enacted not for the poor but against them. They signalled the replacement of traditional charity by a collection of oppressive instruments that were applied with increasing severity as time went by. Gradually people were locked up in the emerging spinning and weaving 'work-houses', and Englund remarks that this was a clever way of getting labour for

---

<sup>3</sup> Samuel Taylor Coleridge, *The Friend. The Third landing-Place*, Essay VI, cited in Ganado & Sammut, *Malta in British and French Caricature 1789–1815* (1989: vii). This book is based on caricatures in British and French papers with historical notes, giving an 'illustrated' historical account of the war scenes at the time.



the emerging industries. And with this came the modern notion of poverty entailing low social status, lack of power and exclusion (1991: 169).

This development is not just another illustration of the sad nuisances of the past, Englund notes. It is important in European history, because it was in this war against the threatening poor that the repressive machinery of the modern state took form. It was to a great extent out of the closed spinning and weaving houses that the modern factory emerged as a system (1991: 169). Behind this development we have the consolidation of royal power at the domestic level, with the ambition of total control, of exploiting its citizens to the full (Duby 1988: xi). One can still see legacies of this in the way social welfare is legally regulated and administered in industrialised countries. This is one explanation why economic, social and cultural rights have not been able to provide the protection they were intended to give. Their impact is further undermined by the way classical rights and liberties have been perceived and implemented.

### CLASSICAL RIGHTS AND LIBERTIES

One of the cornerstones in the 19th century liberal scheme was freedom of contract. This was accompanied by a requirement of strict adherence to contractual obligations, leaving no room for social equity aspects. This is perhaps best illustrated in the relation between employers and workers. Originally, labour contracts were treated under the same conditions as contracts between merchants or manufacturers and any protective legislation would have been seen as a violation of this freedom of contract. The US Supreme Court was faced with a number of cases involving an assessment of the constitutionality of protective statutes. The reasoning could go like this:

[T]he right of the employee to quit for any reason he saw fit was the same as the right of the employer to discharge for any reason... In all such particulars the employer and the employee have equality of right, and any legislation that disturbs that equality is an arbitrary interference with the liberty of contract which no government can legally justify in a free land.<sup>4</sup>

This was the new setting of the industrial era, which to a considerable extent rearranged human constellations, as well as attitudes. Anna Christensen (1988) has pointed to this in her analysis of the normative structures operating in society, as representing either conflict or harmony. The conflict-prone relationship is associated with contract, and social practices associated with contractual relationships. The relationship reflecting harmony, again, represent groups of people, who assemble around “a joint venture”, where the normative relationships are determined by the aim of this venture. In this setting, individual

---

<sup>4</sup> Justice Harlan, in *Adair v. United States*, 208 UL 161, 1908, cited in Robert Hale 1952: 390.

interests are subordinate to joint aims. Historically, Christensen (1988: 39) notes, the contractual relationship emerged as a normative relationship between strangers, even enemies, between different families or competing groups.

Within these groups again, the joint endeavour determined the normative relationships between its individual members. The outlook and composition of these constellations varies with time reflecting their social environment. Christensen points to how, in the patriarchal system, the notion of a joint venture was dominating, whereas rights played no essential part. The subordination of the worker in a patriarchal system was balanced with care functions. In their time, old mill societies were in their kind rather phenomenal social welfare societies with housing, health care in the work place, midwives and own schools, Christensen (1988: 40–41) observes.

This aspect has often been forgotten because we have tended to see subordination without a notion of what went with it. With industrialisation, capitalism and trade unions, the patriarchal system was torn apart. The potential harmony in a status relationship was, thereby, replaced by conflict in a contractual relationship (Christensen 1988: 41). Now, my right as against others' became the predominant focus. And, as noted, the singular focus on freedom of contract left out any other considerations, such as, whether there was any substance to this freedom or not. In the world of work trade unions became the joint venture, through which efforts could be made to give some substance to this 'freedom' for individual workers.

## THE UNIVERSAL DECLARATION OF HUMAN RIGHTS – A NEW DEPARTURE

The Universal Declaration of Human Rights completely inverted the old picture of sovereignty, Andò notes. Attention was shifted away from the right of the sovereign to impose his law on his subjects to a focus on the citizen's right to the recognition and respect of his / her fundamental human rights vis-à-vis the sovereign (1999: 63). As the expansion of human rights imposes ever increasing restriction on the sovereignty of states, international relations will come to be governed by principles aimed at guaranteeing an ever more dignified human existence. This is how the right to development should be understood (Andò 1999: 60).

The recognition of human rights involves a need to acknowledge that the human person is an essential point of reference both of social organisation and of public powers, as is also confirmed in many national constitutions.<sup>5</sup> Analysing the constitutions of different European countries, Andò points out that

---

<sup>5</sup> For an account of constitutional provisions concerning human rights in different European countries, see Andò 1999: 67–76.

above all constitutional law provides the individual institutional guarantees against the abuse of power. The public status of the individual and the constitutional control of the state's powers are two keywords in a legal system, which is based on the absolute value of the individual and his / her links of solidarity with other persons. This 'personalist' character is expressed among others in the Italian, German and French constitutions (1999: 77).

## THE JUSTICE QUALITY OF LEGAL REGULATION

I here approach law in its widest sense as the justice quality of the regulation of relations and transaction in which people are engaged (Galanter 1981: 161). The justice quality of legal arrangements can only be properly revealed if we pay attention to human beings in their real life context and to the relationships in which people stand to one another. This relational aspect is central to theories of social justice. Concepts devised by such theories can therefore assist in remedying shortcomings in the way societal matters are today legally perceived and regulated. A decisive aspect here is to make the human being a starting point, instead of laws and regulations that constitute the starting point in a legal positivist paradigm, which caters for the hidden paradigms and agendas that are remnants of past orders and practices.

Taking human beings as a starting point, I propose that we focus on how a person's autonomy is affected by the particular setting in which this person lives and acts. This approach also allows us to distinguish what Francis Bacon (1858, Aphorism 1, V, p. 88) has termed three fountains of injustice: mere force, a malicious ensnarement under the colour of law and harshness of the law itself (see Storlund 2002: 77). When focus is placed on a person whose autonomy is jeopardised, it will be possible to distinguish at what level we need to look for remedies, be it in legislation, institutional arrangements, administrative practices or human conduct. It will allow us to contrast factual situations to the constitutional provisions that today are intended to accord the human being a fundamental value around which the entire juridical system should rotate (Andò 1999: 81).

A contextual assessment of different settings and states of affairs, by which people's autonomy are affected, will also assist in doing away with the hidden paradigm of individuals as social atoms; instead it will reveal communities of interest and inter-dependencies. Some new constitutions also recognise that rights do not concern a person in isolation, but also the social rights of the community by means of which the person finds fulfilment. This was stressed in the Italian Constituent Assembly when the new constitution was drawn up. Andò observes that they wanted to affirm a different concept of the democratic state that ratifies the "sacred, natural, inalienable rights of the citizens in oppo-

sition to the fascist state which, by upholding reflected rights, i.e. the theory that the state is the exclusive source of rights, denied and violated human rights at their foundations.”<sup>6</sup>

#### ON PAPER WE HAVE RIGHTS – HOW TO MAKE THEM A REALITY?

Rights and social justice stand in a close relationship to one another. An important part of social justice consists in respecting the positive rights which people have. The most powerful instrument for achieving this end is of course the law, David Miller notes in his book *Social Justice*. Any socially just society must therefore include a public mechanism for specifying and protecting people’s rights. It will, however, be a matter of argument how far the existing legal system, in protecting the rights that it protects, realises justice, Miller remarks. He ([1976] 1979: 77) points to the need to strike a balance between ‘conservative’ and ‘prosthetic’ justice – between the justice which preserves established rights and the justice which modifies these rights in terms of an ideal standard – a principle of desert or need.

#### WORK TO BE DONE ON MANY FRONTS

As long as legislation and practices have not been adapted to the rationale that a human rights culture represents, we operate with both hidden paradigms and agendas that I have attempted to spell out in a book *To each one’s due at the borderline of work* (Storlund 2002). In addition to the remnants of old orders that operate in public administrations, business and working life, we also need to pay attention to the perception of us as humans, to which Andò (1999) refers in regard to the new European constitutions, because we still to a great extent operate with an instrumental and atomised view of a human being. In order to remedy this, we need to be aware of human nature, recognising that we are not always neutral agents. We are very much the product of a cultural upbringing, which changes over time. The following observation made by Stephen D. Hudson may summarise this. Our choices of criteria or standards themselves, are not products of pure, disinterested rational consideration, as is demanded by theory. On the contrary, they are very much products of our traditions and social experience. Built into the very patterns of our thought, there are our indices of value. Evaluation exists and changes with our cultural learning and inter-

---

<sup>6</sup> Andò 1999: 83, citing La Pira, La Costituzione della Repubblica Nei Lavori Preparatori dell’Assemblea.

personal identification. It is this process of identification that gives us a clear sense of what constitutes 'rational human behaviour', Hudson notes<sup>7</sup>.

In the culture that human rights has brought about 'rational human behaviour' differs from the culture deriving from sovereignty and classical rights and liberties. We are thus all involved in the process of making human rights a reality for all humans through our own perceptions, thoughts and behaviour. Education is, of course, primordial in influencing the way we perceive things. One occasion that I will rely on for the further development of traditions, social experience and values is a seminar *Ways of promoting a culture of peace* held in 2003 that offered professionals from different cultures and disciplines an opportunity to critically assess traditions and social experience. The organiser of this seminar, Johanna Lasonen (2004), holder of the UNESCO chair at the University of Jyväskylä, Finland, points out that education can be considered an ethical activity, where certain values are inherently present. She relates this to the goals of internationalisation where focus seems to be on the economy and on promoting mobility rather than on human growth and values. Teachers and students live in the midst of discussions about the consequences of a global economy such as changes in working life, wars, offences against humanity, racism and environmental problems. Although internationalisation is often a goal of official educational policy, Lasonen (2004) notes that it may vary to what extent these issues are discussed and problematized in teaching-learning situations.

Promoting a culture of peace is perhaps the widest possible topic allowing a multitude of aspects to be raised and contrasted. There is space for different voices reflecting particular political settings and cultures. Here are some voices that illuminate different aspects of the theme.

Emmanuel Ohene Afoakwa (2004) notes that peace is not only the absence of armed conflict, but also a dynamic set of relationships of co-existence and co-operation among and within peoples. It involves respect for the human values and a concern to provide the greatest possible well-being for all. This is threatened by armament, the great economic and social inequalities that divide humankind, and by the contempt for basic human rights and the dignity of the individual. It is only possible to achieve peace in a world where the observance of international law replaces violence, fear and injustice (2004: 69). Thus, Afoakwa states:

My concept of Culture of Peace should have the form of a broad socio-political and cultural movement that implies a global effort to change how people think and act in order to promote peace. It means transforming conflict, preventing potentially violent conflict and rebuilding peace and confidence among peoples emerging from war. It also requires specific measures and the mobilization and participation of all people and involves a profound transformation of

---

<sup>7</sup> Cited in Thompson 1991: 497.

institutional structures as well as the values, attitudes and behaviours of individuals and groups in order to address the cultural roots of violent conflicts and wars.

Afoakwa stresses that the key word here is trans-disciplinarity, since peace can be threatened in many ways, from cultural to political, by people of all races, genders, ages, types of jobs and scientific disciplines. "A Culture of Peace will only succeed if based on mutual understanding and an open active attitude towards diversity." (2004: 69).

Kwasi Agyman (2004) offers another approach to the question of peace. He makes a distinction between a causal and a purposeful angle of peace. From the causal angle Agyman puts the question: What are the conditions that are inimical to having, seeking and pursuing peace?, whereas the purposeful angle is brought forth by the question: What good is it in having, seeking and pursuing peace? What are the benefits of having, seeking and pursuing peace? From these questions, Agyman notes, follows the next obvious question: What is peace? And his answer is:

If there is any one word that defines peace, I dare say, it is freedom. It is freedom to be morally responsible to live a productive, happy life. Thus, it makes no difference whatsoever whether it be ignorance, arrogance or oppression; inequality, poverty or insecurity; wars, hunger, diseases or lawlessness; barbarism, tribalism, strive or colonialism; fear, lies, slavery or immorality; the definition of peace, as being free to live a morally responsible and productive life, remains the same in any of the above-cited instances, or wherever there is a lack of human dignity and moral living. (2004: 23)

These are causal factors that are necessary but not sufficient for peace, says Agyman.

He insists that humankind must be obligated by its own interest to choose to seek and keep peace, that peace must be pro-actively pursued for the good of all. As one possible way of fostering peace among peoples Agyman proposes inter-dependency.

If I depend upon you, and you depend upon me for your life and welfare, it would be in each other's interest to seek and respect our respective, yet mutual, welfare. Thus, if mankind can find a way to create inter-dependency between nations, cultures, in short, between all the peoples of mankind, then such alone would obligate everyone to be each other's keeper for the mutual good of all as well as in respect of one another. Let's try this for peace-sake, it might work for mankind. (2004: 23–24)

Mark Mason (2004) addresses the question of fostering a culture of peace through ethics and values in an open society. He sees justice as being prior to peace, for peace without justice is likely to be only an apparent peace that is brittle, temporary and unfair to, perhaps even oppressive of, some. Mason offers the concept of 'ethics of integrity', implying respect for the dignity of each other's. This notion requires

at least that we arrange our institutions and practices to maximize the life chances of all, both in terms of the basic wherewithal for human flourishing, and in terms of opportunities for a meaningful and fulfilled life, whether this is sought in autonomy or in community. (2004: 25–26)

Mason (2004) pledges for an open society because

in a closed society power is abused and corruption rots. It is in a closed society that moral responsibility, liberty, life chances, the truth, justice, respect for human rights and dignity – for life itself, are trampled on as human lives are crushed.

Thus, Mason notes, we must work in whatever ways we can to develop respect for and the implementation of the Universal Declaration of Human Rights. This may involve challenging the sovereignty of the nation-state, and working at both the supra- and the sub-national level. The Universal Declaration of Human Rights needs to be justified to those who do not yet accept it as having transcultural normative reach (2004: 25–26).

In line with the above illustrations of what a culture of peace implies and requires, Andò notes that all in all the recognition of human rights is an open recognition of social transformation and of the unavoidable new human needs which it brings along. He observes that the recognition of rights must be continually updated and increased, under the pressure of the logic that started it (1999: 93–94). And this, needless to say, is an on-going process and one that defies definitions. On this score, Andò also notes that to bring about social justice and to know how to adapt the legal welfare state to such a task is an objective that cannot be defined once and for all. How social rights are to be determined, that is, how acts of distribution are to be performed, necessitates a continual rewriting of fundamental rights, which are in constant development. And, notes Andò, the wider the area covered by human rights becomes, and the more human rights and citizen's rights coincide with one another, the more indispensable the welfare state becomes, since it becomes the essential instrument to guarantee human rights (1999: 94).

#### THE NEW AGENDA – A 'WE PARADIGM'

In this paper we have now travelled centuries in time and made a 180 degree change of perception, from an undifferentiated notion of sovereignty, illustrated by Malta as a colony, and the view of the equality of rights in the classical rights tradition as expressed in labour relations in the early 20th century, to the human being as a point of departure, as a logical consequence of the new human rights culture.

The classical rights tradition is one expression of the economic rationale on which western legal traditions are based, viewing man as an economic individual, a *homo economicus*, as a subject principally involved in economic transactions. This view of a person is also reflected in all declarations of rights since the French Revolution, up till the constitutions of the post world-war II period, whereby man was seen as an individual and his freedoms as individual freedoms. In the constitutions of the post-war period, focus has changed to persons who find their fulfilment in interacting and co-operating with other people. (See Andò 1999: 98.)

Also the role of the researcher has changed from an allegedly disinterested neutral observer of facts that can be scientifically verified, to one I call a 'we paradigm'. Because as Hudson notes, our moral practices are human ones, which could also be expressed as our human practices being moral ones. Hudson (1986: 108–109) observes that

[o]ur moral theories are about human justice, kindness, honesty, and friendship. Facts about us, and our place in nature – that for instance, we are creatures tied to and constrained by our social and evolutionary history – bear on such theories. For that very reason, our theories do not apply to God or angels. [...] any passable view of our nature will reveal the labyrinthine, knotty structure of our emotions, sentiments, needs, and feelings: what creatures like us are like and about. [...] And the facts about us, as revealed through the lessons of history, and the investigations of economists, biologists, psychologists, anthropologists, sociologists, and ethnologists, support just such a view.

Furthermore, we need to pay attention to how people relate to each other, and what expectations people place on each other's conduct. Here Christensen's (1988) considerations of the normative structures, referred to above, can assist us. In the status relationship the worker enjoyed some personal autonomy in the knowledge that the employer, if he lived up to his responsibilities, provided for the necessities of life during employment. When this relationship was transformed into a contract between 'formally equal partners', this autonomy was lost, as the obligations weigh heavy on a contractual partner who is in a subordinate position, in a relationship, which easily is interpreted from a perspective of distrust. The combination of workers into trade unions came to provide a remedy for this position of factual inequality, and now the trust was located in the collective body of workers. The collective defence and promotion of workers' interests now seemed to offer some security and thereby some autonomy for a worker, which had been lost when the care function of the employer was removed. But this collective of workers was at odds with the atomistic world-view, which the contractual approach represented, and here we have two distinct 'worlds', that are still with us, that Ferdinand Tönnies (1955) has described as *Gemeinschaft* (community) and *Gesellschaft* (association).

Hudson (1986: 110) notes that if we, like Hume and Aristotle, take the good person living the good life as the Alpha and Omega of serious moral inquiry, we



need to assess the manner and extent to which the ideal can be implemented, or as Hume used to put it 'be reduced to practice'. It is only in practice that we can make sense of ethics. And this also involves the researcher. A research tradition that borrows its research methods from natural sciences assumes a status similar to that of *Gesellschaft*, an outsider. In the paradigm I suggest the researcher is as much a part of the social venture as everybody else and endowed with the same dispositions. This entails a we paradigm, where the researcher becomes a mediator between *Gesellschaft* and *Gemeinschaft*, in line with Lasonen's (2004: 11) observation about teaching being an ethical activity. A we paradigm will also reveal the factual inter-dependencies there are in different settings, to which Agyman referred.

The Dalai Lama has formulated this problem in a lucid way in his book *Ethics for the New Millennium* (2001). He notes that the sharp distinction we make between the self and others is largely something we have learned to see in that way. It is possible, he says, to enlarge our perception of ourselves in such a way that we define our interests in relation to others. As a person's interests can only be defined in relation to the interests of others, we can see that our own interest and that of others are intimately combined, and at a deeper level they will converge. And as our interests are linked, we are confined to ethics as the unavoidable meeting point between my wish for happiness and yours (Dalai Lama 2002: 54–55).

Contrary to natural catastrophes, those caused by human beings, such as wars, crime, violence of different kinds, corruption, poverty, failure in one's duty, betrayal and social, political and economic injustices are all consequences of negative human behaviour. Who are responsible, The Dalai Lama asks and he answers that there is not a single social group or other that does not contribute to the daily harvest of bad news. And contrary to natural catastrophes, we can solve the problems we cause, as they are all basically ethical problems (Dalai Lama 2002: 34).

## CONCLUSION

If we were able to live up to The Dalai Lama's view of interdependence, the distinction between *Gemeinschaft* and *Gesellschaft*, as pictured by Tönnies, would dissolve. Also the inter-dependency Agyman advocated for would become visible, because it is there. Consequently, in the same vein as public power needs to adapt to the new culture of human rights, so should also the ethical aspects that this new culture involves, require a new kind of behaviour by the business community. This calls, above all, for a differentiated view of property and transactions that is by no means a new phenomenon. Aristotle already drew attention to the need for a differentiation. He notes that there are two kinds of property,

one that is needed for the household economy, to enable a good life, and the other that is accumulated for its own sake. (Aristotle [1981] 1987: 81.) One big challenge, therefore, is to restrain the accumulation of property for its own sake, in favour of household economies that will allow people to live a better life, allowing them to act as morally responsible agents.

The 2013 Human Development Report also calls for a critical look at global governance institutions to promote a fairer, more equal world. It points to outdated structures, which do not reflect the new economic and geopolitical reality. A new era of partnership is called for with greater transparency and accountability. The report highlights the role of global civil society in advocating for this and for greater decision-making power for those most directly affected by global challenges, who are often the poorest and most vulnerable.

## REFERENCES

- AFOAKWA Emmanuel Ohene 2004. Peace – well-being for all. [Abstract.] In: LASONEN, Johanna (ed.), *Cultures of Peace. From Words to Deeds*. The Espoo Seminar Proceedings 13–14 June 2003. 69. [Ways of Promoting a Culture of Peace. Joint Seminar, 13–14 June 2003, Espoo, Finland.]
- AGYMAN, Kwasi 2004. The Causal and Purposeful Angles of Peace. [Abstract.] In: LASONEN, Johanna (ed.), *Cultures of Peace. From Words to Deeds*. The Espoo Seminar Proceedings 13–14 June 2003. 23–24. [Ways of Promoting a Culture of Peace. Joint Seminar, 13–14 June 2003, Espoo, Finland.]
- ANDÒ, Salvo 1999. The welfare state as a legal obligation. *Mediterranean Journal of Human Rights*, Vol. 3, No. 1. 77–120.
- ARISTOTLE [1981] 1987. *The Politics*. Translated by T.A. SINCLAIR; revised and re-presented by Trevor J. SAUNDERS. Penguin Classics. Harmondsworth.
- ATTARD, Joseph 1988. *Britain and Malta. The Story of an Era*. Malta: Publishers Enterprises Group (PEG) Ltd.
- CHRISTENSEN, Anna 1988. Konflikt eller harmoni. Två normativa strukturer. In: Sällskapet för politisk filosofi (red.), *Politisk filosofi. Rättigheter*. Stehag: Symposion Bokförlag. 37–70.
- CREMONA, J.J. [1994] 1997. *The Maltese Constitution and Constitutional History since 1813*. Malta: Publishers Enterprises Group (PEG) Ltd.
- DALAI LAMA 2002. *Etik för ett nytt millennium*. Översättare Alf GALVENSJÖ. Avesta: Richters. [DALAI LAMA 2001. *Ethics for the New Millennium*. New York: Riverhead Books.]
- DUBY, Georges 1988. Preface. In: ARIÈS, Philippe & DUBY, Georges, *A History of Private Life, II, Revelations of the Medieval World*. Cambridge, Massachusetts: Harvard University Press. ix–xiii.
- ENGLUND, Peter 1991. *Förflutenhetens landskap. Historiska essäer*. Stockholm: Atlantis.
- FIELDHOUSE, D.K. 1981. *Colonialism 1870–1945. An Introduction*. London: Weidenfeld and Nicolson.
- GALANTER, Marc 1981. Justice in many rooms. In: CAPPELLETTI, M. (ed.), *Access to justice in the welfare state*. Alphen aan den Rijn: Sijthoff; Stuttgart: Klett-Cotta; Bruxelles: Bruylant; Firenze: Le Monnier. 147–181.
- GANADO, Albert & SAMMUT, Joseph C. 1989. *Malta in British and French Caricature 1789–1815*. Valletta: Said International Ltd.

- HALE, Robert 1952. *Freedom through Law. Public Control of Private Governing*. New York: Fower.
- HUDSON, Stephen D 1986. *Human Character and Morality. Reflections from the History of Ideas*. Boston: Routledge & Kegan Paul.
- LASONEN, Johanna 2004. Educating People in a Culture of Peace. [Abstract.] In: LASONEN, Johanna (ed.), *Cultures of Peace. From Words to Deeds*. The Espoo Seminar Proceedings 13–14 June 2003. 11–13. [Ways of Promoting a Culture of Peace. Joint Seminar, 13–14 June 2003, Espoo, Finland.]
- MASON, Mark 2004. Ethics and Values in an Open Society: Fostering a Culture of Peace. [Abstract.] In: LASONEN, Johanna (ed.), *Cultures of Peace. From Words to Deeds*. The Espoo Seminar Proceedings 13–14 June 2003. 25–26. [Ways of Promoting a Culture of Peace. Joint Seminar, 13–14 June 2003, Espoo, Finland.]
- MILLER, David [1976] 1979. *Social Justice*. Oxford: Clarendon Press.
- STORLUND, Vivan 2002. *To each one's due at the borderline of work – toward a theoretical framework for economic, social and cultural rights*. Helsinki: Helsinki University Printing House.
- STREETEN, Paul 1997. Hunger. In: FRIGGIERI, Joe & BUSUTTIL, Salvino (eds.), *Interfaces. Essays in philosophy and bordering areas in honour of Peter Serracino Inglott*. Malta: University of Malta. 153–164.
- THOMPSON, Kirill Ole 1991. How to rejuvenate ethics. *Philosophy of East & West* vol. 41, Number 4, October 1991. 493–513.
- TÖNNIES, Ferdinand 1955. *Community and Association (Gemeinschaft und Gesellschaft)*. London: Routledge & Kegan Paul LTD.
- UNDP. *Human Development Report 2003*. Millennium Development Goals: A Status Report.
- UNDP. *Human Development Report 2013*. Press release.

# Musical representation of war, genocide, and torture

## Treating cultural trauma with music

Susanna Välimäki  
University of Turku  
School for History, Culture and Arts Studies

**Abstract:** In this article, I explore musical representations of trauma that are related to war, genocide, and torture. The aim is to discuss, via detailed musical examples, the significance of music as a vehicle for dealing with collective trauma, and hence as a sociocultural site for the social healing process. I approach music as a cultural practice that is especially capable of processing collective traumas and burdens transmitted from generation to generation.

Methodologically I combine trauma theory and cultural music analysis. Most importantly, I draw on the cultural study of trauma, which examines representations of collective traumas in cultural practices, art, and popular culture from the point of view of collective memory, remembrance, and mourning (e.g., Felman & Laub 1992; Caruth 1995 & 1996; Bal et al. 1999; Eyerman 2002; Alexander et al. 2004; Modlinger & Sontag 2011; Siltala 2012 & 2014). This interdisciplinary field of humanistic, sociological, psychological, and medical research is substantially influenced by psychoanalytic trauma theories but orients more towards the social, cultural, and collective, instead of or along with the individual, psychic, and private. Cultural music analysis, for its part, means that my focus is on the sonic substance and the mechanisms therein that construct meaning.

### THE CULTURAL TRAUMA PROCESS AND TRANSFERRED BURDEN

The experience of psychical trauma defies reason and a sense of order, damages the ability to maintain a stable sense of reality and identity, and exceeds our understanding, tolerance, and capacity to master and respond to it and its long-lasting effects (Laplanche & Pontalis 1988: 465; Granofsky 1995; Caruth 1995: 2–4). When the trauma is collective and not only individual, it concerns a large group of people, and damages the elementary tissues of social life, collective identity, and sense of community (Alexander 2004: 4).

The cultural study of trauma emphasizes trauma as a cultural process (e.g., Alexander 2004; Eyerman 2002: 1–10). Here it is essential to understand three intermingled aspects in the conception of trauma as a cultural process. (1) First, the emergence of trauma is related not only to a traumatic event but to the social repression of that event from the shared cultural sphere of representations (ibid.). The repression can be total or partial. A collective trauma requires collective processing and recognition in the form of public cultural representations in order to transform, little by little, from an unnamable affect that disables the culture (and its individuals) into the symbolic sphere of collective

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsinkiensia (ATH) Vol 3, 122–136. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

remembrance and mourning work. This process is called the *cultural trauma process*, and art and popular culture have a significant role in it (ibid.).

(2) Second, it is important to understand that one does not have to experience oneself directly, in one's own life, war, torture, genocide, or other utmost traumatic events in order to suffer from cultural trauma. It is enough to grow up or live in an atmosphere of trauma. For collective traumas are trans-generational: they transmit unconsciously from one generation to the next (Volkan 2000 & 2014; Siirala 1983; Siltala 2012 & 2014). The less the trauma is socially addressed, the heavier the *transferred burden* (Siirala 1983: 92; see also, Siltala 2012 & 2014), the suppressed heritage of trauma is.

As Ron Eyerman (2002: 1–22) and Jeffrey C. Alexander (2004: 1–10; see also, Alexander et al. 2004) have emphasized in their elaboration of the notion of *cultural trauma*, cultural trauma always initiates “a meaning struggle”: a process of grappling with the traumatic event and signifying it painfully within a timespan of several decades or even centuries.<sup>1</sup> This is precisely what is meant by a cultural trauma process (ibid.).

(3) Third, a cultural trauma process is a prerequisite for social healing. Step by step, it results in acknowledging and naming the nature of the burden, the victim, and the responsible quarters (Eyerman 2002: 1–22; Alexander 2004: 1–10; cf. also Alexander et al. 2004). It is only through social mediation and collective sharing via public cultural representations that the disabling burden can be eased, by distributing it from the carrier groups to larger collectives of people, who by sharing the same social space (be it an ethnic or some other kind of social group, society, nation, or the whole of humankind), should be able to respond, co-mourn, remember, and thus carry collective responsibility. (Siirala 1983: 14–16, 60–61, 92–95.)

## LISTENING TO THE OTHER

Music is an effective vehicle for contributing to the cultural trauma process. As an art form based on hearing and temporality, it has an especially direct ability to appeal to the nonverbal, bodily, and affective sphere of subjectivity (e.g., Välimäki 2005). It is precisely in this experiential realm of subjectivity, beyond the symbolic realm of signification, that the unidentified trauma lives on. As psychoanalytic music research and psychodynamic music therapy have revealed, music may be able to contact hidden dimensions of subjectivity that would otherwise be difficult or even impossible to reach, and thus to work through traumas (e.g., Schwarz 1997; Välimäki 2005).

---

<sup>1</sup> Though my present research is significantly influenced by the theorization of the notion of cultural trauma of Jeffrey C. Alexander, Ron Eyerman, Bernhard Giesen, Neil J. Smelser, and Piotr Sztompka (2004), I use the concepts of cultural, collective, social, and national trauma to refer to the same phenomenon at a general level. In using the concept of cultural trauma my aim is nevertheless to emphasize the cultural meaning struggle for representations of trauma.

On the other hand, because of its temporal, bodily, and affective nature, music has a powerful ability to resonate with the basic experience of being, invoke compassion, and build an ethical space of encounter; music is a powerful vehicle of identification, since attentive listening is always based on resonance between the source of sound and the listener (Välimäki & Torvinen 2014: 10–13). Music becomes meaningful only when identifying with it in a comprehensive way, assimilating into it, taking it into one's own body. In this way music teaches us how to listen to the other – how to encounter the pain of the other.

This is the theoretical context in which I will now listen to three musical representations of cultural trauma. These are: (1) *Different Trains* (1988), a composition for string quartet and tape by minimalist composer Steve Reich; (2) Bruce Springsteen's rock classic *Born in the U.S.A.* from the album of the same name (1984); and (3) *Stress Position* (2009), which is a solo composition for amplified piano by Drew Baker.<sup>2</sup> These examples all underline the significance of sound and hearing in the psychic landscape of trauma, and expose how music may create a shape for something which otherwise would be difficult or impossible to engage with – which actually cannot even be thought of properly but which exists in the realm of body, affect, and the unconscious, behind reason, language, and the symbolic.

### *DIFFERENT TRAINS* BY STEVE REICH

*Different Trains* for string quartet and tape is among the most popular pieces by American (post)minimalist composer Steve Reich (b. 1936). It is also one of the best-known compositions describing the Holocaust. Reich has explained the background impulse for the composition as being related to his own childhood experiences of travelling in a train and his later reflections on the matter. Born in New York as a United States citizen in 1936, Reich frequently travelled in his childhood, during the years 1939–1942, through the American continent, from New York to Los Angeles and vice versa. His divorced parents lived on different sides of the continent, which is why he made the journey, which at that time took four days, with his governess a couple of times a year. He says: "If I had been in Europe during this period, as a Jew I would have had to ride very different trains." (Reich 1989b & 2002: 180–181.) While he was travelling by train from coast to coast in America, in Europe trains were taking children to concentration camps.

The composition, which lasts about half an hour, has three movements, each of which represents a different kind of train journey: I *America – Before the War*, II *Europe – During the War*, and III *After the War*. Reich collected and recorded various kinds of tape material for his work. He looked for sounds of

---

<sup>2</sup> I have discussed these pieces more briefly in another context in Välimäki 2014.

American and European trains of the 1930s and 1940s. He produced reminiscent speech material by interviewing his governess (Virginia), with whom he made the journeys, and a retired Pullman porter (Mr. Davis), who had worked on the New York–Los Angeles trains. Moreover, he collected fragments from recorded talks by three Holocaust survivors (Rachella, Paul, and Rachel), speaking of their childhood train journey to a concentration camp. They had been the same age as Reich, and had experienced the journey to the concentration camp with a child's eyes, body, and mind. Afterwards they had moved to the United States.<sup>3</sup> (Reich 1989b & 2002: 180–183.)

Fragments from the speech and other sound materials are heard in the midst of the string quartet texture (which is quadrupled by recorded layers on the tape). They appear slurred and vague, like extremely sore memories approaching the consciousness behind the veil of repression. The speech fragments have been processed to make them unclear, misty, and distanced, so that it is difficult or impossible to understand the words without prior knowledge, such as the printed text in the liner notes.

### The music behind the words

The piece begins with a quick, mechanical texture, based on repetitive back-and-forth-gestures by the strings. This is easy to associate both with the sound of a fast-moving steam train and the bodily experience of being in a train. Simultaneously the tape feeds into the mix sounds of railroad-crossing warning bells, rails clanging, trains hooting, and utterances, all with a definite rhythm and timbre, and some with pitch as well.

After about half a minute, the music slows down a little and the harmonic landscape changes, as if the train were changing tracks. At the same time the first speech fragments are heard: “from Chicago” and “to New York”. These two utterances, deriving from the Pullman porter's reminiscences, are the only speech fragments heard amid the avid string texture during the next minute, “from Chicago” being repeated thirteen times and “to New York” six times, inconstantly alternating. Repetition, fragmentation, and blurring are nucleus elements of the aesthetics of this piece, and these are the features that characterize the poetics of memory, unconscious, and repression, especially as related to efforts to remember something long ago in the past. Not until after one-and-a-half minutes is a new speech fragment added to the mix (“one of the fastest trains”).

---

<sup>3</sup> Reich found these recorded recollections in the Fortunoff Video Archive for Holocaust Testimonies at Yale University at New Haven and in the Holocaust Collection of the American Jewish Committee's William E. Wiener Oral History Library at New York (Reich 1989b).

The very beginning of the piece is a good example of how the strings imitate the speech fragments in this work (Cumming 1997: 141–142; Schwarz 1997: 19). The strings are, in addition to the machine-like train texture, playing melodic figures of the heard speech fragments. We may say that the strings play (out) the non-verbal, i.e., the musical features of the language (cf., Cumming 1997: 141–142; Schwarz 1997: 19; Reich 1989b).

The musical imitation of speech greatly resembles the non-verbal communication of the early interaction between an infant and his carer (see, e.g., Välimäki 2005: esp. 163–204). This kind of music is heard a lot in *Different Trains*. In the second movement, *Europe – During the War*, the strings in this way mimic the utterances of individuals reminiscing about their childhood Holocaust experiences. We may say that when speech is stripped of the words (of the verbal semantics), what is left is the pure affect. This means that when the strings in *Different Trains* imitate melodies, rhythms, and timbres in the words emitted by the reminiscing individuals, they play out the affects behind the words: the encapsulated emotive experiences (emotion-memories) concealed beneath the surface of the language. The non-verbal, “musical” aspects of speech are precisely what the music is able to imitate in language. In the second movement of *Different Trains*, this imitation is a sign of trauma: no words are left, only the affect.

### Bodily traces of trauma

The repetitious and mechanical music can be heard as conveying the movement of a train, as already said. But at the same time, it can be heard as a bodily image and a bodily memory of being in a train. Likewise it can be heard as the murmur of the bloodstream stirred by the pumping heart, or as a womb-like hum. An unaddressed trauma remains beyond signification, i.e., in the bodily realm of being, but even an addressed trauma that has been worked through over and over again remains to a considerable extent beyond language, in the bodily realm of being if the trauma is so terrible that no words can ever capture or respond to it satisfactorily (Laplanche & Pontalis 1988: 465–469; Moore & Fine 1990: 199; Siltala 2012). Transgenerational trauma of genocide can never be totally worked through; it demands constant remembrance. This fact resonates in the minimalist, tight and machinery-like string texture that spreads in an oceanic way throughout the listening space and that keeps on going, no matter what. It is the sound of the constrained, involuntary movement: drive, repetition compulsion, and violent forcing (Cumming 1997: 130–131).

The roar of the train constructed in *Different Trains* is like the roar of the consciousness behind which the memories open up, like vague, hazy scraps. Words take shape only here and there, fleetingly, without further connections.



Speech fragments become unclear in the second movement of the work, where the listener has to approach the darkest nucleus of the trauma, Auschwitz (-Birkenau). Reich's way of processing the speech material, to make it more fragmented, unclear, and shapeless, relates not only to the expression of the workings of trauma and memory. It also relates to the nature of the work's subject matter. Can a holocaust, the industrial mass slaughter of millions of people, be truly represented, described, and narrated? (Cf. Felman & Laub 1992; Caruth 1996; cf. also Adorno [1949] 1983: 34; [1966] 2005: 362–363.) Has anyone ever really heard, listened to, and been able to understand what genocide is, and what an individual, or a child who has experienced genocide says about it? How much and which aspects of a massive cultural trauma can be brought into the representative realm of signification and how much or which aspects of it can never enter the shared cultural discourse?

### The silence

The second movement of *Different Trains* is characterized from the very beginning by an incessant blare of sirens. A child's horror is heard in the voice of a middle-aged individual relating details registered as a child on a journey to a concentration camp (Cumming 1997: 143):

“1940”  
[– –]  
“the Germans walked in”  
[– –]  
“no more school”  
[– –]  
“strange sounding names”  
“Polish names”  
“Lots of cattle wagons there”  
“They were loaded with people”  
“They shaved us”  
“They tattooed a number on our arm”  
“Flames going up to the sky – it was smoking”

At this point in the second movement of the composition, when Rachella mentions the flames and smoke coming out of Auschwitz's crematory, the pulse of the train that has so far been relentless suddenly subsides and stops. What is left is the echo of a siren, and a chord standing still, slowly disappearing into the distance. It is a confrontation with the shock and silence. Silence, emptiness, is a traditional sign of death and trauma. Here it refers to death in an extermination camp, a holocaust, the landscape of utmost trauma, horror beyond description. Moreover, it conveys the silence and powerlessness experienced by the listener when the train stops and Rachella enters Birkenau. When the train

music that has driven relentlessly and overwhelmingly onwards, and with a strong identifying power, stops, it forces the listener to stop as well. Halting, silence, and emptiness make way for confronting the horror, to remember.

In the last movement, *After the War*, life continues – the life of those who did not die in the world conflagration. But the trauma remains and lives on, too, and train journeys can no longer be the same as before the war. In the midst of the string texture we hear the porter Davis reminiscing about the luxury trains that used to cross the US continent. He notes: “But today, they’re all gone”. In these words the listener remembers all those millions of people who died between the years 1933 and 1945. They are all gone.

The above observations about Reich’s *Different Trains* reveal many features in the work that suggest non-verbal and bodily reception. This disposition of the work both points to the trauma of the Holocaust and offers the listener a bearable means of dealing with a topic bordering on the thinkable. This is music that does cultural trauma work. It is musical remembrance contributing to the collective sharing of transgenerational burdens and engages in the cultural work of social responsibility and ethical confrontation. Moreover, it also serves as a reminder of the undercurrent violent forces in contemporary society.

### BRUCE SPRINGSTEEN’S *BORN IN THE U.S.A.*

My second example of music dealing with cultural trauma derives from socially-critical rock music. The heavy rock song *Born in the U.S.A.* from the album of the same name (1984) is Bruce Springsteen’s best-known song and an anti-war classic in the American political song-writing tradition. The song has been widely discussed in academia, yet its sonic substance has not been analyzed from the point of view of trauma representation. This is the focus of my analysis concentrating on the musical mechanisms by which songs construct a discourse of trauma and remembrance.<sup>4</sup>

*Born in the U.S.A.* is a furious depiction of a deadlock of a Vietnam veteran and his desperate struggle for a reasonable life in a society that gives him nothing but hits below the belt again and again (Springsteen 1984a):

Born down in a dead man’s town  
The first kick I took was when I hit the ground  
You end up like a dog that’s been beat too much  
Until you spend half your life just covering up  
Born in the U.S.A.  
I was born in the U.S.A.

---

<sup>4</sup> About Springsteen’s music from the point of view of trauma, see, e.g., Weine 2007; and Yates 2010. The literature on Springsteen’s music is extensive. On the song *Born in the U.S.A.*, see, e.g., Cowie & Boehm 2012; Masciotra 2010: 65–71; and Sturr 2012.

I was born in the U.S.A.

Born in the U.S.A

Got in a little hometown jam  
So they put a rifle in my hand  
Sent me off to a foreign land  
To go and kill the yellow man

Born in the U.S.A...

Come back home to the refinery  
Hiring man says "Son if it was up to me"  
Went down to see my V.A. man  
He said "Son, don't you understand now"

I had a brother at Khe Sahn  
Fighting off the Viet Cong  
They're still there, he's all gone

He had a woman he loved in Saigon  
I got a picture of him in her arms now

Down in the shadow of the penitentiary  
Out by the gas fires of the refinery  
I'm ten years burning down the road  
Nowhere to run, ain't got nowhere to go

Born in the U.S.A...  
I'm a long gone daddy in the U.S.A.

Born in the U.S.A...  
I'm a cool rocking daddy in the U.S.A.

Oh no no...

The song conveys the flip side of the American dream, the structural violence of a society that crushes the underprivileged citizen time and again. To be born ("Born in the...") turns out to be a psychological death sentence (Sawyers 2006: 93), since there are no real life prospects. The "I" in the song is buried alive to the mortifying options of refinery, jail, and (Vietnam) War. Life has been lost before it ever began, the first blow being received right at birth: "Born down in a dead man's town / The first kick I took was when I hit the ground" (cf. Cowie & Boehm 2012).

The "I" in the song survives Vietnam, unlike his friend. He returns home, but has nothing to return to. He has neither a job nor other chances of building a life, and the union of Veterans does not help either. He is an outcast who has been exploited by society and has nowhere to go: "Nowhere to run, ain't got nowhere to go." Thus he just continues, year after year, his lonely and frantic struggle in the emptiness.

## The poetics of melancholy

Trauma, depression, pain, and anger are effectively represented in music in *Born in the U.S.A.* Its linchpins are the poetics of melancholy (see, e.g., Kristeva 1989; Välimäki 2005: 257–266; Siltala 2012) and the application of signs of Americanism and nationalism to portray structural violence.

The poetics of trauma and melancholy is excessive in the song, which is extremely repetitive and simple. The sounds, riffs, and figures are harsh and furious, and the music merely repeats one and the same thing over and over again, resulting in an acoustic image of a jam or a psychic prison (cf. Cowie & Boehm 2012: 30) in which the singer screams his head off. There is one melodic motif (f#–e–f#–g#–e–f#) that is heard in the melody of the synthesizer riff as well as that of the refrain, and even the melody in the verse is a variant of the same basic motif. The song complies with a Verse–Refrain structure, but the verse and the refrain are musically very similar, and the structure also disintegrates during the end part. There is only one chord in the song (B major, the bass of which undulates between the first and fourth grades<sup>5</sup>). Altogether, it is an extremely monotonous song. Nothing changes really, except the anger, which grows to the point of collapse.

The beat is straightforward, persistent, and aggressive. The snare drum, which associates with a traditional military drum, hits hard and mercilessly on every second and forth beat of the measure. From the point of view of trauma expression, the drums musically paint the victim's societal experience of structural violence: what society offers him is blows, time and again. The colossal reverb and gate effect in the snare drum seems to vibrate the unhealed wounds. The bass drum makes its first strike right after the line “first kick I took was when I hit the ground” [ba-bam], which is also effective word painting.

Springsteen's mode of singing is aggressive: he shouts, rages, and cries. His voice shatters towards the end of the song, where it is really broken. Likewise the structure of the song disintegrates towards the end (cf. Cowie & Boehm 2012: 37). In the middle, after the third verse, no refrain is heard. Instead, four verses are played one after the other, and the phrase structure in the lyrics breaks down from the fourth verse onward. The verses become incomplete: instead of four lines there are only three or two (ibid.). Thus, instead of words, there are more and more rests, silences, which means that the speech ceases, like the speech of a depressed person or someone describing painful memories (e.g., Kristeva 1989; Siltala 2012; cf. also, Cowie & Boehm 2012: 37). All this creates a sense of the presence of trauma. It is too difficult to talk. The singer has a lump in his throat, and instead of talking, he just bursts into tears, and eventually, in the last instrumental refrains, he no longer sings but moans,

---

<sup>5</sup> Whether the song uses one chord or two is a matter of opinion. Most of the time the chords are played as power chords emphasizing open fifths and creating a sense of constant drones.

shouts, and screams, and (military) drums play chaotic fills. In the official music video of the song (Springsteen 1984b), this long-standing cry begins right at the point when the image shows soldiers' gravestones at the Arlington National Cemetery; the moment constructs a powerful point of synchronization (Chion [1990] 1994: 83) of the soundtrack and image track, which seem to converge in an exceptionally noticeable way.

The lyrics are socially critical but also direct and concrete. Short words and the disregard for rhyme create a feeling of puff and blow, which adds to the sense of a documentary, authentic, hard real-life story (cf. Thompson 2007: 138).

### National violence

Alongside the imagery of melancholy, rancor, and depression, central to the song is the imagery of Americanism and American nationalism, such as the synthesizer's bright and anthemic, fanfare-like riff and the heavily echoed drumming. These elements refer to the exalted American style developed and established most importantly by Aaron Copland in his Americana works during and after the Second World War, and which every American recognizes as "American" (e.g., Crist 2005; Taruskin 2009: 610–674). We may talk about the topic of Americanism, created by open intervals of fourths and fifths, slowly shifting harmonies, and the solemn timbres and gestures of brass instruments, trumpets especially, and military drums. The American sound evokes the vast American landscape, brave settlers, and pioneer spirit, and the American ideals of democracy and freedom. The topic is well-known from, for example, Copland's orchestral suites *Fanfare for the Common Man* (1942) and *Appalachian Spring* (1944), and his Third Symphony (1946).

It is with this topic of archetypal American sound that Springsteen's *Born in the U.S.A.* opens, and the beginning of the song does indeed greatly resemble Copland's *Fanfare for the Common Man*. However, in Springsteen's song the glorious, shiny, and noble signs of Americanism are converted into a constrained and gloomy emptiness. They are repeated over and over again, extremely loudly, aggressively, and mechanically – in an inhuman way. The shouting, the drum blows, and the excessive repetition of the simple fanfare riff expose the violence and the trauma beneath the surface of the national discourse. The production of American signs is forced. The signs of Americanism carry violence.

Drawing intensively on American imagery and history is a central characteristic of Springsteen's music and one that covers not only American musical repertoire (folk music, protest songs, blues, country, soul, rock, the singer-songwriter tradition, etc.), but literature, film, and folklore as well (see, e.g., Dinerstein 2007; Stonerook 2012). In *Born in the U.S.A.* the lyrics paint a

picture of America with a dense weave of historical and intertextual references. For example, the title echoes Ron Kovic's book *Born on the Fourth of July* (1976), the autobiography of a paralyzed Vietnam War veteran, which was later adapted as a film (1989).<sup>6</sup>

Also notable is the fact that Springsteen's "lamentation for the common man" is not only a dirge; it is also big-time power music. The song transforms the trauma into a fierce and loud revolt song that rivets the listener. It is an example of music that is able to integrate, enliven, and empower its listener by bringing a cultural trauma into the symbolic sphere of shared experience, and creating out of it a fabulously sounding representation.<sup>7</sup> Moreover, since popular music is listened to by a far larger audience than, say, classical avant-garde music, Springsteen's critical, ambitious music dealing with cultural trauma contributes to cultural trauma work in exceptionally broad terms.

### *STRESS POSITION* BY DREW BAKER

My last example of the musical representation of cultural trauma relates to the great wave of contemporary art that has arisen as a response to the aggressive politics of the United States and the so-called war against terrorism in the 21<sup>st</sup> century. *Stress position* (2009) by an American composer, Drew Baker (b. 1978), is a solo work for an amplified solo piano, i.e., a piano with an electronic sound amplifier and a delay (echo effect). Baker composed his work in collaboration with pianist Marilyn Nonken, who gave its first public performance at the Musica nova Helsinki festival in Finland in 2009. The piece has important live performance dimensions that cannot be expressed in a recorded audio form, which is why I base my discussion on a live performance I heard at the Musica nova festival (Baker 2009) rather than on a CD release of the work (Baker 2011).

The title of the composition refers to the interrogation technique used by the United States and other countries that practice torture, in which the weight of the body is directed to one muscle group. In the piece, which lasts about nine minutes, the pianist hits the piano keys in an unchangeable, monotonous rhythmic pattern and in one and the same extreme position, with the right hand at the highest and the left hand at the lowest keys. The volume increases step by

---

<sup>6</sup> The ironic title of Kovic's memoirs is, for its part, a reference to the famous line in the patriotic Broadway song *Yankee Doodle Boy* (1904): "I'm a Yankee Doodle Dandy / A Yankee Doodle, do or die / A real live nephew of my Uncle Sam / Born on the Fourth of July." At the end of Springsteen's song is a reference to Hank Williams's cowboy song "I'm a long gone daddy", as well as to Martha and the Vandellas' Motown hit "Nowhere to Run" (cf. Cowie & Boehm 2012: 40–41).

<sup>7</sup> It is an object of dispute among scholars and music journalists how clear the political message of the song *Born in the U.S.A.* is. Indeed, the song is based on a conflictual setting of the desperate narrative (verses) vs. the anthem (refrain), and vernacular commemoration (verses) vs. official national discourse (refrain) (Cowie & Boehm 2012: 27, 31–32).

step, while separate pitches are little by little substituted by clusters. This stressful conception of the work, its anxiety-evoking form, and the use of the pedal and amplifier create strange acoustic phenomena. The high pitches start to sound like wailing sirens, and the low pitches like an airplane engine or other extremely slashing noise.

The pianist's hands, in an extreme playing position, represent the torture position. But so does the steadily growing mass of sound; this is annoying, stressful, and repulsive in its supreme monotony, extreme registers, and unformed noise. This growing mass of sound represents torture, or the experience of torture. Yet simultaneously, it seems to represent the helplessness felt by the listener in a world in which we are aware of what is happening but are at the same time often unable to do anything about it.

Towards the end of the work, as the tense, frightening music rushes along in an increasingly evil mode, the concert hall lights are turned off, including the stage, and without any warning. The sonic hell continues in complete darkness. In a split second, the psychoacoustic anxiety increases multifold, even though it has already been at an extremely high level. When the lights are turned off, the listener can no longer see the "torture" (the pianist or the source of the dreadful sound), just as ordinary people do not normally see the daily atrocities being carried out by humankind. Indeed, turning off the lights refers to the subject matter of the work and asks: can the experience of torture be represented? Has anyone ever heard, listened to or been able to understand what a tortured human being has experienced? Do we listen to the other's pain?

## CONCLUSION

The musical works I have discussed are examples of music that carry an ethical responsibility in outlining, identifying, making visible (audible), naming, and dealing with cultural traumas in a shared, collective form available, in principle, for anyone to listen to and reflect on. As a collective, we can act for a better today and tomorrow only if we are able and allowed to deal freely with our collective past, the traumas and transferred burdens therein in cultural representations. The cultural trauma experiences of different carrier groups need to be shared collectively and distributed widely in society in order to create for the society and its people more inner freedom and space for life, instead of the sociopathological and destructive structures of repetition defined by trans-generational traumas and transferred burdens (Siirala 1983; Siltala 2012; Volkan 2000 & 2014).

Various practices and modes of remembrance and commemoration are needed in cultural trauma work. Official and governmental memorials and modes of remembrance, if such exist, are usually not enough to deal with the

cultural trauma experiences of different carrier groups. Sometimes the official representations of the historical past of certain cultural traumas are even experienced as false and become a further source of traumatization for certain carrier groups. When observing a memorial of a cultural trauma, we may ask: Whose way to remember does it represent? Whose way to remember is right? Memory is a social phenomenon (e.g., Mistzal 2003; Erll et al. 2008), and in this sense the representations of collective memory are always politicized.

Representations in art and popular culture have an important task and responsibility, because they can tell stories about the experiential history of cultural traumas and transferred burdens with an exceptional freedom and from various perspectives, waving aside the “official truths” and modes of representation in the society (this potential naturally depending on the society). Furthermore, art that deals with cultural trauma typically focuses on the experiential sphere of an individual and collective, instead of the grand (and often heroic and twisted) historical narrative of a nation.

War, armed conflict, genocide, and torture always mean extreme cultural traumas, which need sociocultural processing over several generations. This is probably why, in the arts of the 20<sup>th</sup> and 21<sup>st</sup> centuries, such cultural traumas constitute a major topic. The collective experiences of World Wars I and II in fact eventually generated such genres and styles as existential literature, the theater of the absurd, and other significant art trends. War, armed conflicts, genocide, and torture are always topical issues that affect and touch us all, directly or indirectly, as people living in a world shared with others. Art that deals with such issues treats and cares for cultural trauma, and hence it may function as a societal conscience, a collective remembrance, and a source of cultural self-knowledge and identity.

## REFERENCES

### Research Material

- BAKER, Drew 2009. Premier performance of Drew Baker’s *Stress Position* for amplified solo piano. Marilyn NONKE, piano. Concert at *Musica nova Helsinki* (2009), 20 February 2009, Sibelius Academy Concert Hall, Helsinki, Finland. Notes by the author.
- 2011. *Drew Baker: Stress Position. Marilyn Nonken, Piano*. New Fokus Recordings FCR116.
- REICH, Steve 1989a. *Steve Reich / Different Trains – Kronos Quartet*. Audio CD. Elektra/Asylum/Nonesuch Records 7559–79176–2.
- 1989b. *Different Trains*. CD liner notes; see REICH 1989a.
- 2002. Answers and Questions about *Different Trains* (1994). In: *Steve Reich: Writings on Music 1965–2002*. Ed. Paul HILLIER. New York, NY & Oxford, UK: Oxford University Press. 180–183.



- SPRINGSTEEN, Bruce 1984a. *Born in the U.S.A. / Bruce Springsteen*. LP record. Columbia Records 5112562000.
- 1984b. *Born in the U.S.A.* Official music video. Directed by John SAYLES. CBS Records. 4 minutes 43 seconds.

### Works cited

- ADORNO, Theodor W. [1949] 1983. Cultural Criticism and Society. In: *Prisms. Essays in Cultural Criticism and Society*. Transl. Shierry WEBER NICHOLSEN & Samuel WEBER. Cambridge, MA: MIT Press. 17–34.
- [1966] 2005. *Negative Dialectics*. Transl. E. B. ASHTON. New York, NY: Continuum.
- ALEXANDER, Jeffrey C. 2004. Toward a Theory of Cultural Trauma. See ALEXANDER et al. 2004. 1–30.
- ALEXANDER, Jeffrey C., Ron EYERMAN, Bernhard GIESEN, Neil J. SMELSER & Piotr SZTOMPKA 2004. *Cultural Trauma and Collective Identity*. Berkeley, CA: University of California Press.
- BAL, Mieke, Jonathan CREWE & Leo SPITZER (eds.) 1999. *Acts of Memory. Cultural Recall in the Present*. Hanover, NH: University Press of New England.
- CARUTH, Cathy 1996. *Unclaimed Experience. Trauma, Narrative, and History*. Baltimore, MD: Johns Hopkins University Press.
- CARUTH, Cathy (ed.) 1995. *Trauma Exploration in Memory*. Baltimore, MD: Johns Hopkins.
- CHION, Michel [1990] 1994. *Audio-Vision. Sound on Screen*. Ed. and transl. Claudia GORBMAN. New York, NY: Columbia University Press.
- COWIE, Jefferson & Lauren BOEHM 2012. Dead Man's Town: "Born in the USA," Social History, and Working-Class Identity. In: *Bruce Springsteen, Cultural Studies, and the Runaway American Dream*. Ed. Kenneth WOMACK, Jerry ZOLTEN & Mark BERNHARD. Farnham, UK: Ashgate. 25–44.
- CRIST, Elizabeth B. 2005. Copland and the Politics of Americanism. In: *Aaron Copland and His World*. Ed. Carol J. OJA & Judith TICK. Princeton, NJ: Princeton University. 277–306.
- CUMMING, Naomi 1997. The Horrors of Identification: Reich's "Different Trains". *Perspectives of New Music* 35:1, 129–152.
- DINERSTEIN, Joel 2007. The Soul Roots of Bruce Springsteen's American Dream. *American Music* 25:4, 441–476.
- ERLL, Astrid, Ansgar NÜNNING & Sara B. YOUNG (eds.) 2008. *Cultural Memory Studies: An International and Interdisciplinary Handbook*. Berlin & New York, NY: de Gruyter.
- EYERMAN, Ron 2002. *Cultural Trauma. Slavery and the Formation of African American Identity*. Cambridge: Cambridge University Press.
- FELMAN, Shoshana & Dori LAUB 1992. *Testimony. Crises of Witnessing in Literature, Psychoanalysis, and History*. New York, NY: Routledge.
- GRANOWFSKY, Ronald 1995. *The Trauma Novel. Contemporary Symbolic Depictions of Collective Disaster*. Bern: Peter Lang.
- KRISTEVA, Julia 1989. *Black Sun. Depression and Melancholia*. Transl. Leon ROUDIEZ. New York, NY: Columbia University Press.
- LAPLANCHE, Jean & Jean-Bertrand PONTALIS [1973] 1988. *The Language of Psycho-Analysis*. London: Hogarth Press & The Institute of Psycho-Analysis.
- MASCIOTRA, David 2010. *Working on a Dream. The Progressive Political Vision of Bruce Springsteen*. London & New York, NY: Continuum International.
- MISTZAL, Barbara A. 2003. *Theories of Social Remembering*. Maidenhead, UK & Philadelphia, PA: Open University Press.

- MODLINGER, Martin & Philipp SONNTAG (eds.) 2011. *Cultural History and Literary Imagination, Volume 18. Other People's Pain. Narrative of Trauma and the Question of Ethics*. Bern: Peter Lang.
- MOORE, Burness E. & Bernard D. FINE 1990. *Psychoanalytic Terms & Concepts*. New Haven, CT & London: The American Psychoanalytic Association & Yale University Press.
- SAWYERS, June Skinners 2006. *Tougher than the Rest. 100 Best Bruce Springsteen Songs*. London & New York, NY: Omnibus Press.
- SCHWARZ, David 1997. *Listening Subjects. Music, Psychoanalysis, Culture*. Durham: Duke University Press.
- SIIRALA, Martti 1983. *From Transfer to Transference. Seven Essays on the Human Predicament*. Ed. Oiva KETONEN. Helsinki: Therapiea Foundation.
- SILTALA, Pirkko 2012. Sukupolvien ketjuissa kulkevat vaietut traumaattiset kokemukset – taakkasiirtymät [Suppressed traumatic experiences that pass from generation to generation – transferred burdens]. In: *Psykoanalyttisia esseitä* [Psychoanalytic essays]. Helsinki: Prometheus. 9–62.
- 2014. Kirjallisuus taakkasiirtymän vastaanottajana [Literature as recipient of transferred burden]. In: *Psykoanalyysi ja taide. Pirkko Siltalan juhlakirja* [Psychoanalysis and art. Festschrift for Pirkko Siltala]. Ed. Vuokko HÄGG & Marja LINDQVIST. Helsinki: Therapiea-säätiö. 76–104.
- STONEROOK, Jason P. 2012. Springsteen's Search for Individuality and Community in Post-1960s America. In: *Bruce Springsteen, Cultural Studies, and the Runaway American Dream*. Ed. Kenneth WOMACK, Jerry ZOLTEN & Mark BERNHARD. Farnham, UK: Ashgate. 199–221.
- STURR, Heather 2012. Finding Meaning in Manhood. Gender and the Warrior Myth in Springsteen's Vietnam War Songs. In: *Bruce Springsteen, Cultural Studies, and the Runaway American Dream*. Ed. Kenneth WOMACK, Jerry ZOLTEN & Mark BERNHARD. Farnham, UK: Ashgate. 111–124.
- TARUSKIN, Richard 2009. In Search of the "Real" America. In: *Music in the Early Twentieth Century. The Oxford History of Western Music, Volume 4*. Oxford: Oxford University Press. 599–674.
- THOMPSON, Graham 2007. *American Culture in the 1980s*. Edinburgh, UK: Edinburgh University Press.
- VOLKAN, Vamik D. 2000. Traumatized Societies and Psychological Care: Expanding the Concept of Preventive Medicine. Available at: <http://vamikvolkan.com> [15 November, 2014].
- 2014. *Animal Killer. Transmission of War Trauma from one Generation to the Next*. London: Karnac.
- VÄLIMÄKI, Susanna 2005. *Subject Strategies in Music. A Psychoanalytic Approach to Musical Signification*. Acta Semiotica Fennica XXII, Approaches to Musical Semiotics 9. Helsinki & Imatra: Finnish Society for Semiotics & International Semiotics Institute.
- 2014. Trauman kuvaus musiikissa: psykoanalyttisia kuunteluja [The representation of trauma in music: psychoanalytic listenings]. In: *Taide ja psykoanalyysi. Pirkko Siltalan 80-vuotisjuhlakirja* [Art and Psychoanalysis. Festschrift for Pirkko Siltala]. Ed. Vuokko HÄGG & Marja LINDQVIST. Helsinki: Therapiea-säätiö. 62–75.
- VÄLIMÄKI, Susanna & Juha TORVINEN 2014. Ympäristö, ihminen ja eko-apokalypsi: miten nykyaikainen kuuntelee luontoa? [Environment, human beings, and eco-apocalypse: Listening to nature in contemporary art]. *Lähikuva* 27:1, 8–27.
- WEINE, Steven 2007. Blood Not Oil: Narrating Social Trauma in Springsteen's Song-Stories. *Interdisciplinary Literary Studies* 9:1 (*Glory Days: A Bruce Springsteen Celebration*), 37–46.
- YATES, Bradfors 2010. Healing a Nation: An Analysis of Bruce Springsteen's "The Rising". *Journal of Popular Music Studies* 22:1, 32–49.

# Underjordisk kvinnokamp

## Kvinnosaken och freden enligt Siri Derkert

Ebba Witt-Brattström  
Helsingfors universitet  
Finska, finsk-ugriska och nordiska institutionen

**Abstract** (Underground feminist struggle. The woman question and peace according to Siri Derkert): This article presents the Swedish artist and intellectual feminist Siri Derkert (1888–1973), with a focus on her most important production for peace and feminism: her monumental fresco in concrete in the Stockholm underground station “Östermalmstorg”. Derkert’s art is meant to be an antipatriarchal zone. According to the German-American historian Gerda Lerner a feminist “women-only-space” is needed in order to project “alternatives to the basic mental constructs of patriarchal thought”. This I claim Derkert does in her fresco which presents a canon of female thinkers and politicians as Sapfo, Simone de Beauvoir, Virginia Woolf, Alva Myrdal etc., and some men (Einstein, Fanon, Sartre, Brecht). Artistically, the fresco is to be read as a semiotic message where anonymous women in singing and dancing perform the meaning of the right to vote (voice) and of Women’s lib (women-in-movement).

*Min vägg är en predikan och  
predikoämnen blir aldrig inaktuella.  
Det jag predikar är kvinnosaken och freden.*

(Siri Derkert intervjuad i *Svenska Dagbladet* 23.9 1965)

Kvinnosak och fred är två intimt förknippade begrepp i en stark idéströmning inom 1900-talets kvinnorörelse. Det är också begrepp som är helt centrala för den svenska konstnären Siri Derkerts senare verk. Derkert blev en ikon för sjuttioalets nya kvinnorörelse med sin ”underjordiska kvinnokamp”, som hennes mest berömda offentliga konstverk kallades i Kvinnobulletinen 1980 (Witt-Brattström 1980). *Ristningar i betong* på Östermalms tunnelbanestation i Stockholm som hon utförde 1962–1965 är en 2 x 145 meter lång och 3,5 meter hög vägg på tunnelväggen bakom spåren. Tillkommer flera antiatomvapenmärken infällda i perrongen.

Vid 73 års ålder vinner Siri Derkert tävlingen om vem som ska göra utsmyckningen av tunnelbanan, och börjar jobba med ett tungt material, en speciell betongblandning av krossad marmor och sand som hon uppfinner för ändamålet. Att hon fick det monumentala uppdraget berodde på att hon tidigare, 1956, anonymt hade vunnit tävlingen om utsmyckningen av T-Centralens tunnelbaneperrong med det förslag som i färdigt utförande skulle komma

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 137–145. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

att heta *Kvinnopelaren*. Arbetsnamnet var *Kvinnans frigörelse* och här avbildas kvinnor från 1700- till 1900-talets Stockholm (kraftfulla murarhantlangerskor, amasonlikt spjutförsedda roddarmadammer, flitiga skrivmaskinsflickor) jämte kvinnoemancipationens mer kända namn i historien – dit även profeministiska män som Thomas Thorild, Carl Jonas Love Almqvist och – något förvånande – antifeministen August Strindberg räknas enligt Derkert.

I *Ristningar i betong* är mansnamnen i minoritet (Franz Fanon, Jean-Paul Sartre, Albert Einstein, Bertold Brecht, utrikesminister Östen Undén som var emot svenskt kärnvapen, nobelpristagaren i fred 1963, Linus Pauling samt två av Derkerts barnbarn, Sebastian och Jakob). I övrigt dominerar kvinno-namn på denna vägg som framförallt är tillägnad också anonyma kvinnor som kämpat för jämställdhet och fred. Det är kvinnornas betydelse för Siri Derkerts konstverk som ett kvinnopolitiskt "statement", ett yttrande som också är ett budskap, som denna artikel vill lyfta fram.

Det bör nämnas att konstverket även för en polemisk dialog med historiens androcentriska människosyn, för vilken män är överordnade kvinnor. Kanske kan man se en sådan i att notskriften till Marseljäsen och Internationalen som löper längs T-baneväggarna har en feministisk motsvarighet i notskriften med texten *Tidevarvet* i anslutning till Fogelstad kvinnliga medborgarskola (1926–1954). *Tidevarvet* var gruppens liberalfeministiska tidning. Siri Derkert deltog årligen i Fogelstadskolans kurser, och följande anteckning ur kvarlåtenskapen kan härröra från en föreläsning där om Franska revolutionen: "Valspråk som frihet, jämlikhet, broderskap gäller enbart mannen. Han tänker på sitt sätt efter prägeln männens efter [...] Hela den m. kulturen är oss främmande artskild. – En kultur måste byggas upp av kvinnor å män gemensamt – (vår) Er kultur är uppbyggd av ER för ER."<sup>1</sup>

#### ANTIPATRIARKAL FRIZON

Jessica Sjöholm Skrubbe (2011: 187) har framhållit att Derkert med sin konst skapade ett slags "visuella stridsrop". Det konstnärliga bildspråket vill performativt iscensätta sitt profetiska budskap. Man kunde tillägga att det är ett visionärt projekt som dock hämtar sig styrka ur talrika framställningar av kvinnovardagens erfarenheter av barn, samtal och konflikter i kärlekslivet mellan man och kvinna, med mera som är den pragmatiska mylla ur vilken tanken på fred och jämställdhet gror.

I det följande kommer jag att lägga tonvikten på Derkerts strategi att med *Ristningar i betong* skapa auktoritet för sitt budskap och ge kvinnorna en röst som med emfas och kraft kan tala för fred. Det sker genom att skriva kvinno-

<sup>1</sup> Siri Derkerts samling, Handskriftsavdelningen på Kungliga Biblioteket i Stockholm, acc. 2009/93:2:1.

historia, vilket är en feministisk strategi. Derkert tycktes mena att det institutionaliserade kunskapsbrottet mellan olika kvinnogenerationer alstrar en identitetslöshet som i sin tur genererar bristfälligt strategiskt tänkande. Det är också den tysk-amerikanska idéhistorikern Gerda Lerner (1993: 281) tes i verket *The Creation of Feminist Consciousness* att historielöshet är kvinnoförtryckets grundbult:

Det grymma upprepningstvång som åläggs individuella kvinnor när de kämpar sig fram till en högre grad av medvetenhet, upprepande den ansträngning som så många kvinnor i tidigare epoker redan gjort, är inte endast en symbol för kvinnoförtrycket utan det sätt på vilket detta ständigt framträder.<sup>2</sup> (Min övers.)

Att kvinnor aktivt undanhålls kunskap om vad kvinnor i historien tänkt är enligt Lerner det största hindret för uppbyggandet av "ett feministiskt medvetande", en mer varaktig form av en "women-only" rymd som behövs för att, med Lerner's ord "utforma alternativ till de grundläggande mentala konstruktionerna av patriarkalt tänkande" (ibid.; min övers.).<sup>3</sup> Detta är vad Siri Derkert vill göra med sin konst, hävdar jag. Med andra ord: Derkert omfattade 1900-talets feministiska grundtanke om en kvinnornas egen värdighetstradition, i syfte att ändra världen till det bättre. Därför, menar jag, avbildar hon på sin vägg kvinnliga tänkare, politiker och författare i clusters som antyder en dialog mellan företrädare för en feministisk idétradition ur olika epoker: ett cluster visar en bekymrad Simone de Beauvoir i samtal med Sapfo, Hypatia, Aspasia och Virginia Woolf. Det kan kallas filosofernas vägg: kvinnorna ersätter Kant, Hegel, Nietzsche, Heidegger. Genialiskt tänkt, som vore det en ironisk kommentar till Isac Newtons berömda yttrande: "Om jag har kunnat se längre är det endast genom att stå på giganternas axlar".<sup>4</sup>

Eller: finns här en inomfeministisk kritik av Beauvoir som "blind" för sina kvinnliga föregångare? Hon är ju avporträtterad med bara ett öga... De kvinnliga tänkarna lyser med sin frånvaro i *Det andra könet*, vilket får Beauvoir att påstå att kvinnorna inte har något förflutet och ingen egen historia. Kanske "rättar" Siri Derkert här Simone de Beauvoir.

För oss som var unga feminister på sjuttioalet hade Siri Derkert en särskild nimbus. Hon tycktes besitta en magisk kunskap om antipatriarkalt tänkande som vi sakta rörde oss emot. Det har med (kvinno)konstens förmåga att skapa ur en "women-only" rymd, en antipatriarkal frizon där idéer kan prövas och tumla fritt för att alstra nya betydelser. Dunkelt uppfattade vi att det var vad *Ristningar i betong* gjorde. Derkerts variant av "kulturfeminism" pekade mot

---

<sup>2</sup> "The cruel repetitiousness by which individual women have struggled to a higher level of consciousness, repeating an effort made a number of times by other women in previous centuries, is not only a symbol of women's oppression but is its actual manifestation."

<sup>3</sup> "...projecting alternatives to the basic mental constructs of patriarchal thought".

<sup>4</sup> "If I have seen further it is only by standing on the shoulders of giants." Brev från Isaac Newton till Robert Hooke 5.2 1676.

en kvinnohistorisk lärdomsdiskurs att vistas i, diskutera och finslipa för våra ändamål. Viktigt var förstås också att Siri Derkert personligen stödde den nya kvinnorörelsen. (Se Witt-Brattström 2011: 277, 281.)

### SIRI DERKERT – KÄRRINGEN MOT STRÖMMEN

Siri Derkert föddes i Stockholm 1888 i en övre medelklassfamilj och studerade vid Konstakademien, innan hon for till Paris 1913. Hon blev kubist men försörjde sig som modetecknare. Under 20- och 30-talet målade hon porträtt, ofta barn, egna och andras. Hon var ensamförsörjande mor till tre barn födda utom äktenskapet och levde under fattiga förhållanden. Först på 1940-talet kom hennes genombrott som konstnär, samtidigt som hon började engagera sig politiskt i feministiska, freds- och miljöfrågor. 1943–1954 deltog hon i sommarkursen på Fogelstad kvinnliga medborgarskola, den tidens tankesmedja för feministiskt tänkande. (Se Eskilsson 1991.) 1960 fick hon som första svenska konstnär en stor retrospektiv utställning på det nyöppnade Moderna Muséet i Stockholm, och 1962 utvaldes hon att representera Sverige vid Biennalen i Venedig, på den nyöppnade Nordiska paviljongen. Derkert var också en offentlig röst i det svenska kulturlivet, en kärringen mot strömmen i press, radio och den unga televisionen. Under 50-talets atomvapendebatt och 60-talets miljödiskussion blev hon rabiat freds- och miljökampe. Hon utnyttjade skickligt media för att föra ut sitt politiska och konstnärliga budskap och blev med stigande ålder allt mer radikal. (Se Söderberg 1974.)

Radikaliseringen syns tydligast i hennes *Sverigevägg* 1967, beställd av Statens konstråd till det nybyggda Sverigehuset i Kungsträdgården. Konstverket orsakade rabalder på grund av dess tydliga vänsterprofil och antimilitaristiska budskap. Här är antiatomvapenkampen central genom fredsmärkets framskjutna placering i kompositionen. Ristade porträtt och porträtt i relief återger författare, kulturpersonligheter, politiker, miljöårdskämpar, Derkerts familj och vänner. Som alltid finns det anonyma kollektivet, "folket" representerat i form av en grupp huvuden. Inskriptionerna inkluderar ordet värnpliktsvägrare och till höger framträder ett dekapiterat soldathuvud. I övre vänstra hörnet syns en lysande röd fana. Inskriptionerna *Folkets rop* samt ord från Staffansvisan: "Ingen dager synes än men stjärnorna på himmelen de blänka".<sup>5</sup> Här finns med namns nämnande Fredrika Bremer, Kata Dahlström, Astrid Lindgren, Sonja Åkesson, Sara Lidman.

60-talet blev modernitetens epok i Sverige, med rivningar av stora delar av gamla Stockholm, utbyggnad av tunnelbanenätet och gamla folkbildningsambitioner som gjorde att begreppet offentlig konst nu blir ett honnörsord. Här

<sup>5</sup> "... de orden som jag tycker speglar världssituationen [...] (Hoppet som aldrig dör) [...] Symbol för vår ohjälpliga tro – trots", menade Siri Derkert i ett brev till sonen Carlo Derkert 14.8 1967.

passade Siri Derkert in. En blick utifrån som sammanfattar samhällsandan ger Susan Sontag på storögt besök i den svenska moderniteten 1969:

För vad som är mest slående här för en amerikan är den allmänt förekommande och kolossala respekten för vänsterliberala åsikter. En opinionsundersökning för nästan två år sedan indikerade att åttio procent av invånarna fördömer den amerikanska aggressionen mot Vietnam. Svidande attacker mot kyrkan, mot familjeinstitutionen, mot den svenska industrins samröre med utländsk imperialism är stapelvara i TV-debatter och nyhetsartiklar. En fris som ett bildspråk och inskrifter som kunde fylla ett grafisk[t] supplement till Liberation pryder en av Stockholms viktigaste tunnelbanestationer (Östermalm, stadens motsvarighet till Manhattans Upper East Side): fredsmärket placerat med jämna mellanrum på golvet; skisser av extatiska figurer med knutna nävar eller öppna armar sandblästrat på väggarna, huvuden som ser ut att ha blivit hudflängda av smärta, inmängda mellan versrader ur Internationalen, ordet "fred" på ett dussin språk, sloganen mot kärnvapen och bekämpningsmedel och ett smörgåsbord av klangfulla namn som Fanon, Sartre och Brecht likaväl som Virginia Woolf, Einstein etc. Den uppseendeväckande utsmyckningen av det här offentliga utrymmet är ett verk av Siri Derkert – en konstnär i sjuttioårsåldern, här också känd som en av de första svenska feministerna, bohem och pacifist – beställt av stadens myndigheter. Att träffa på sådan konst på en tunnelbanestation är förbluffande, men stockholmarna verkar inte alls förvånade över den. (Sontag 1969 i *Kritiker* nr 22/23 april 2012.)

Men i Sverige gillade inte alla Siri Derkerts samhällsengagemang med betoning på fred. Sedan början av 40-talet bevakades hennes göranden och låtanden av SÄPO, Säkerhetspolisen, visar Martin Gustavsson (2011: 151 ff.). Då hade hon sökt sig till den radikala Stiftelsen Fredshögskolan. Under 1950-talet var hon medlem och ordförande för Stockholmsavdelningen av SKV, Svenska kvinnors vänsterförbund, som sedan 1945 var anslutna till KDV, Kvinnornas demokratiska världsförbund, styrt från Moskva. Derkert kom också att besöka Sovjet 1950 med en delegation från SKV. (I hennes reseanteckningar kan man läsa frågor som: finns det barnkrubbor? Hur lång moderskapsförsäkring? "Paus 30 minuter för amning.") (Gustavsson 2011: 151 ff.)

Säkerhetspolisen var henne och andra aktivister hack i häl. Inför Stockholmsapellen för förbud mot atomvapen, mars 1950, undrade SÄPO: Hade man här att göra med naiva idealister eller förslagna stalinister med ett påklustrat engagemang för fred? (Ibid.) Bland SÄPO-kategorierna röda amazoner (partikommunister), blåögda idealister (Fogelstadkvinnorna) och kulturradikala medlöpare gissar Gustavsson att Siri Derkert hamnade i det sista facket.

## RISTNINGAR I BETONG

Låt mig lyfta fram några bärande motiv från *Ristningar i betong* i Östermalms-torgs tunnelbana, där ordet *fred* förekommer på ett antal språk, som Susan Sontag påpekade: *friður, peace, pace, mir, ping hwa, shanti, Frieden, he ping, rauha* osv. Men förutom fred är det kvinnohistorien som framhävs. I synnerhet

får Fogelstad kvinnliga medborgarskola utrymme med dess grundare godsägaren och riksdagsledamoten Elisabeth Tamm, kvinnoläkaren Ada Nilsson, rektorn Honorine Hermelin, riksdagsledamoten och Sveriges första bostadsinspektris och yrkesinspektris Kerstin Hesselgren samt författaren Elin Wägner. Konstellationen är uppiffad med fredspristagaren Bertha von Suttner, författare till klassikern *Ned med vapnen!* 1889, och den socialdemokratiska diplomaten Inga Thorsson. En av Fogelstadgruppens aktioner *Kvinnornas vapenlösa uppror* 1935 nämns. (Se Andersson 2001.) Fogelstadkvinnorna var radikalliberala särartsfeminister som utbildade kvinnor från alla samhällsgrupper i medborgarskap så att de skulle kunna göra skillnad i politiken. (Se Knutson 2004.) Med undervisningen på sin kvinnskola försökte de skapa vad Gerda Lerner skulle kalla en "women-only"-rymd. För Siri Derkert som älskade att debattera, var skolan ett andhål, även om hon ofta tyckte att de ledande kvinnorna där inte var tillräckligt radikala.

Siri Derkert tecknade ständigt. Hennes konstnärliga metod var att fånga livserfarenheten, uttrycket i rörelsen, känslorna och engagemanget under diskussion och tankearbete. Det uppskattades inte alltid, inte ens på Fogelstad.

Stillhet i alla avseenden vill svensken ha, det släta och lugna kvinnoansiktet ska vara söta, rara, passiva i uttrycket, utplånat sköna, opräglade av livet. Där inget kan avläsas om ett livs upplevda mödor, ömhet eller kärlek [...] Jag vill fånga människor i rörelse, när de talar, när de håller på med sitt yrke. (Intervju med Siri Derkert i *ICA-Kuriren* nr 8 1948.)

Ingvar Orre skrev i *Dagens Nyheter*: "Den som betraktar hennes studier av Alva Myrdal och finner dem komplicerade skall kanske också förstå hur komplicerat det är att vara Alva Myrdal" (*Dagens Nyheter* 29.1.1967).

Inte bara de stora kvinnonamnen förevisas på frisen. Också de anonyma danserskorna och Fogelstads sjungande kvinnokör under ledning av Elsa Stenhammar får stor plats. Jag återkommer till den strategien.

Genom hyllandet av fyrtiotalets freds- och miljöpläderande pionjärgärning, Elin Wägners stridsskrift *Väckarklocka* (1941), slår Derkert en bro till 1960-talets väckarklocka: Ann Carsons *Tyst vår* (1962). Derkerts konstverk blandar överlag internationella och svenska intellektuella och feminister. Det tolkar jag som att aktivismen är det centrala i Derkerts sätt att skriva historia på, till skillnad från traditionell (mansdominerad) idealisering av en rad föregångare. Namnen finns där för att inspirera till efterföljd, ett slags praktiskt kunnande för nya generationer: se, de lever i rörelsen i betongen! Läs och lär! Hela idén är att nya generationer inte skulle behöva uppfinna hjulet på nytt. I ett cluster samlas moderna svenska pionjärer som bildar en läslista på grundkursen i feministiskt tänkande: politiken Alva Myrdal, skriftställaren Eva Moberg, litteraturprofessorn Karin Westman-Berg, feministteologen Eva Åsbrink.



## DERKERTS VISION AV DET FEMINISTISKA MEDVETANDET

I min egen tolkning av *Ristningar i betong* finns mina erfarenheter av sjuttiotalsfeminismens diskussioner kring begreppet "kvinnokultur" med. Tanken var att genom synliggörande av olika aspekter av kvinnors arbete och kreativitet genom historien lyfta kvinnoföraktets ok från deras skuldror, för att sedan kunna gå vidare och skapa den nya, feministaktivistiska kvinnokulturen. Som Louise Waldén, termens skapare i Sverige skrev:

Kvinnokultur är inget man föds med, lika litet som kvinnomedvetande, det växer ur arbetets villkor. [...] I upptäckten av den egna historien, de egna erfarenheterna, de egna livsvillkoren ligger en enorm styrka, som bottnar i känslan av det egna värdet. (Waldén, *Vi Män* nr 4, 1977.)

Sålunda: sjuttiotalsfeminismens bildningsprocess och kvinnokulturbegrepp hölls samman av en visionärt utopisk idé om det feministiska medvetandet som historiskt perspektiverad utvecklingsprocess. Detta hade Siri Derkert redan erövrat under ett långt och föga privilegierat liv, och kunde nu som konstnär sammanfatta. Kvinnomedvetandets potential framhövdes genom konstens förmåga att dynamisera, komprimera, symbolisera, komplicera.

Så hände det sig att jag, vid tiden för bildandet av Kvinnokamp för fred, en underavdelning till Föreningen kvinnokultur (grundad 1976), en morgon drabbades av Derkerts vision i Östermalmtorgs tunnelbanestation. Jag hade alltid uppfattat konstverket som ett monument över namngivna feministiska pionjärer, ett kvinnornas Pantheon. Men plötsligt öppnades mina sinnen och jag insåg hur viktiga de namnlösa, sjungande och dansande kvinnogrupperna var i konstverket. Vårt kvinnokulturbegrepp fångade ju in såväl de namnkunniga föregångerskorna som den anonyma kvinnomassan. Det här var inget monument! Det var ingenting mindre än en semiotisk skrift som traderade historiens underjordiska kvinnokamp! Den krävde förstås tolkning i vår tid. Det var precis vad den konstnärliga gestaltningen gick ut på: tradering som process, samtidens dialog med kvinnornas historia. Kvinnornas målmedvetna, själfulla rörelse genom seklerna – från Sapfo (c:a 630–570 f.Kr.) till Eva Moberg (1932–2011) – ställd emot tunnelbanetågens själlösa rusande in i en ahistorisk modernitet.

Ständigt nya generationer kvinnor uppmanades här att träda in i Fogelstadskören och för evigt höja sina röster. Det handlade inte i första hand om röstbefrielse utan om att slå vakt om kvinnors rätt till röst: RÖSTRÄTTEN. Kvinnligt medborgarskap skulle enligt Fogelstadskolan förändra världen, genom att kvinnorna med sina annorlunda livserfarenheter – nära barnen, i vardagens omsorger – skulle förändra politiken. Uppdraget, den historiska missionen, var att frambringa en fredligare värld utan kvinnoförtryck, en värld

där kvinnor och män samarbetade. Och hur skulle detta göras? Jo, av kvinnor-i-rörelse: KVINNORÖRELSEN. Det är danserskornas budskap.

Hela väggen var en lektion i strategi, med Gerda Lernalers ord: "utforma alternativ till de grundläggande mentala konstruktionerna av patriarkalt tänkande". Med Siris ord: "Min vägg är en predikan och predikoämnen blir aldrig inaktuella. Det jag predikar är kvinnosaken och freden."

Siri Derkerts version av det feministiska medvetandet har överlevt som ett slags grottinskrift i patriarkatets värsta scenario. Tunnelbanestationen är också tänkt att fungera som skyddsrum inför ett kommande kärnvapenkrig. Derkert förde med sin konst in kvinnohistorien i vår tid, i akt och mening för att vi skulle gå i dialog med den. Vår uppgift var att diskutera och lära av de diametralt olika strategier som en likhetsfeminist som Alva Myrdal eller en särartfeminist som Fredrika Bremer hade valt. Till dylik underjordisk kvinnokamp behövdes mod, och det behövs fortfarande. Med kunskap om kvinnorevoltens mångtusenåriga idékanon skulle det gå, tänkte sig Siri Derkert.

Jag avslutar med en dikt av den i Österbotten uppväxta svenska journalisten Anna-Lisa Bäckman (1974):

Till Siri Derkert.  
Du har rört vid betongen  
och gett den liv  
Tusen klottrare följer dej  
pennorna borrar efter källvatten

## KÄLLFÖRTECKNING

- ANDERSSON, Irene 2001. *Kvinnor mot krig. Aktioner och nätverk för fred 1914–1940*. Studia historica Lundensia, vol. 1. Lund: Historiska Media.
- BÄCKMAN, Anna-Lisa 1974. *Vad väntar du på!* Stockholm: Cavefors.
- DERKERT, Siri 1948. Intervju med Siri Derkert i *ICA-kuriren* nr 8 1948.
- 1967. Ett brev till sonen Carlo Derkert 14.8 1967. Siri Derkerts samling, KB L 170:2, vol. 17, bl. 251–255.
- ESKILSSON, Lena 1991. *Drömmen om kamratsamhället. Kvinnliga medborgarskolan på Fogelstad 1925–35*. Stockholm: Carlssons.
- GUSTAVSSON, Martin 2011. Med säkerhetspolisen hack i häl. Siri Derkerts samhällsvetenskapliga studier och politiska engagemang i freds- och kvinnorörelsen 1940–1955. I: *Att alltid göra och tänka det olika. Siri Derkert i 1900-talet*. Mats ROHDIN & Annika ÖHRNER (red.). Acta Bibliothecæ regiæ Stockholmiensis 81. Stockholm: Kungliga biblioteket. 135–181.
- KNUTSON, Ulrika 2004. *Kvinnor på gränsen till genombrott. Om Fogelstadkvinnorna*. Stockholm: Bonniers.
- LERNER, Gerda 1993. *The Creation of Feminist Consciousness. From the Middle Ages to Eighteen-Seventy*. Women and History, vol 2. New York: Oxford University Press.
- ORRE, Ingvar 1967. Siri Derkert. *Dagens Nyheter* 29.1.1967.
- Siri Derkerts samling. Handskriftsavdelningen på Kungliga Biblioteket i Stockholm.

- SJÖHOLM SKRUBBE, Jessica 2011. Personligt och politiskt. Om Siri Derkerts offentliga konst och modernitetens rum. I: *Att alltid göra och tänka det olika. Siri Derkert i 1900-talet*. Mats ROHDIN & Annika ÖHRNER (red.). Acta Bibliothecæ regiæ Stockholmiensis 81. Stockholm: Kungliga biblioteket. 183–216.
- SONTAG, Susan 1969. A Letter from Sweden. Översättning Vendela FREDRICSON & Kerstin ÖHRNER. *Kritiker* nr 22/23 april 2012.
- SÖDERBERG, Rolf 1974. *Siri Derkert*. Stockholm: Sveriges Almänna Konstförening.
- WALDÉN, Louise 1977. Kvinnokultur. *Vi Mänskor* nr 4, 1977.
- WITT-BRATTSTRÖM, Ebba 1980. Underjordisk kvinnokamp. *Kvinnobulletinen* 5/1980.
- 2011. "Oh mina systrar var är ni". Siri Derkert som ikon i 70-talets kvinnorörelse. I: *Att alltid göra och tänka det olika. Siri Derkert i 1900-talet*. Mats ROHDIN & Annika ÖHRNER (red.). Acta Bibliothecæ regiæ Stockholmiensis 81. Stockholm: Kungliga biblioteket. 277–301.



*Peaceful reflections*



# Humanister utan gränser

## Dialoger i och mellan mångstämmiga semiosfärer

Pirjo Kukkonen  
Helsingfors universitet  
Finska, finskugriska och nordiska institutionen

**ABSTRACT** (Humanists without Borders: Dialogues within and between the polyphonic semiospheres): Most conflicts are claimed to be problems of language and communication. If people and nations only had the modality of will to conflict-solving and peacemaking, all crises and conflicts are manageable. The most eminent prizes in the world, Nobel prizes, express how to promote art, sciences, literature, and peace for the growth of knowledge, which increases understanding, helps to avoid misunderstanding, and promotes self-understanding. Alfred Nobel's will was to acknowledge by granting a prize to those persons who "shall have conferred the greatest benefit to mankind" within five fields: physics, chemical discovery or improvement, physiology or medicine, literature – with "an idealistic tendency", and "to the person who shall have done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses". In my article, I present a number of examples from Nobel prize lectures and speeches in the fields of peace and literature in order to examine the meaning and modalities of the expression "the greatest benefit to mankind" in relation to a broader meaning of the concept of peace. This refers to peace as a word in action, and as a representation of the connection between the theory and practice of peace, which leads to the cultivation of humanity and peace. Peace itself is indicated as the path to a peaceful society, while "an idealistic tendency" found in literature concerns the relation between art and society. Interpretative, hermeneutic, and semiotic approaches focus on "reading signs" and "understanding" the Other and oneself. This perspective raises awareness of understanding as a fundamental factor for a peaceful society and peace culture, where literature and art give a voice to the voiceless, and to humankind.

### 1 HUMANITET, HUMANISM OCH HUMANIORA SOM SEMIOSIS I SEMIOSFÄRER

I sin bok *Alltings mått: Humanistisk kunskap i framtidens samhälle* (2012) diskuterar Anders Ekström och Sverker Sörlin, båda professorer i idé- och kulturhistoria, "humanismens kris" och "humanismens nytta" och konstaterar följande: "Humanistisk forskning är i kris, säger några, medan andra förnekar dess nytta. Men hur är egentligen det samhälle beskaffat som ifrågasätter värdet av humanistisk kunskap?" Ett väl motiverat svar ger Martha C. Nussbaum, professor i filosofi, juridik och teologi, i sina böcker *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* ([1997] 2003) och *Not for Profit: Why Democracy Needs the Humanities* (2010), som jag återkommer till nedan. I förordet till det sistnämnda verket konstaterar Ruth O'Brien (2010: ix–xi) om Nussbaums utbildningssyn att den vill visa att humanistisk bildning är

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 149–188. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

viktigare än ekonomisk tillväxt eftersom humanistiska vetenskaper och konster haft en avgörande roll i demokratins historia – litteraturen och filosofin har förändrat världen. Nationer som törstar efter materiella värden men negligerar att värna om viktiga färdigheter bör beakta detta, dvs. att utbildningen åter ska bygga på det klassiska ”liberal education” (se *artes liberales, studia humanitatis*), skriver O’Brien. Nussbaum behandlar olika kompetenser (”capacities”) som den högre utbildningen ska ge för att studenten ska växa till *ett världsmedborgarskap*, en tanke som redan finns hos Immanuel Kant i hans fredsfilosofi formulerad i *Zum ewigen Frieden* från år 1795, i svensk översättning *Om den eviga freden* (2004).<sup>1</sup>

Den bärande tanken i vårt projekt och på vårt symposium *Humanistit ilman rajoja – Humanister utan gränser – Humanists without Borders* (HumWB, 2012) och i resultatet av det i föreliggande PAX-volym har varit att bidra dels till humaniora, en gränsöverskridande humanistisk forskning, dels till en global-etisk synvinkel på humanitet och humanism. I dagens globala verklighet med krig och kriser med miljontals människor i nöd och på flykt är mänsklighetens stora global-etiska och moraliska projekt att agera så att vår utbildningsuppgift som världsmedborgare är ”cultivating humanity” genom ”cultivating peace”. Målet är humanitet (människors värdighet och grundläggande rättigheter) och dignitet. Det globala nuläget är en utmaning också för humaniora, de humanistiska vetenskaperna, inom vilka vi humanister forskar i kulturyttringar, i flerspråkighet och kulturell mångfald, i mötet mellan olika språk, kulturer, religioner och världsåskådningar. Humaniora, dvs. den humanistiska forskningen, har som sitt yttersta mål *att förstå* olika synsätt, att möta och förstå det främmande (se Kristeva [1988] 1997, [2005] 2010; Bostad 2014), att förstå mångfalden och på så sätt bygga ett fredligt samhälle (se Arendt [1954] 2004: 279–295; Berlin 1979: 80–110, 353; Gothóni (red.) 2002; Kukkonen 2003, 2012a, 2012b, 2013; Tarasti 2000; 2012a, 2012b, 2015).

Nobelpriset inom fem olika områden hör till de mest eminenta prisen i världen i syfte att främja fred, forskning och litteratur. De motiveringar som beskriver pristagarnas verksamhet och de Nobeltal och -föreläsningar som pristagarna håller, reflekterar Alfred Nobels (1833–1896) vilja om att priset ges till personer som ”hafva gjort menskligheten den största nytta” och ”åt den som har verkat mest eller best för folkens förbrödrande och afskaffande eller minskning af stående armeer samt bildande och spridande af fredskongresser.” I fråga om litteratur ska ”den som inom litteraturen har producerat det utmärktaste i idealisk riktning” tilldelas priset. (Nobel 1895.) Dessa uttryck för vilja kan också tolkas ur min disciplin semiotikens synvinkel (om betydelse, signifikans och kommunikation), dvs. att forska i det som har ”den yttersta signifikans” som mål för människans väl i syfte att främja förståelse, undvika missförstånd och på så sätt öka varje individs självförståelse om global-etiskt ansvar.

<sup>1</sup> Om fredsarbetets historia, se Cortright [2008] 2011; Santi 1992.



I min framställning koncentrerar jag mig först i avsnitt 1 på begreppen *humanitet*, *humanism* och *humaniora* samt *fred* och *ett fredligt samhälle* ur en officiell och global synvinkel (Förenta Nationerna, diplomati och medling) som fred och säkerhet och därmed förknippade begrepp samt ord och handling i medlingssituationer. I avsnitt 2 ger jag exempel ur några Nobeltal och -föreläsningar både i fred och i litteratur i syfte att se hur man talar om fredens och litteraturens möjligheter att agera för humanitet med dess grundläggande tanke om *att förstå* vilket leder till ett fredligt samhälle (jfr Berlin 1979). I avsnitt 3 sammanfattar jag olika gränsöverskridanden inom humanitet, humanism och humaniora.

Mitt grepp bygger på en semiotisk begreppsanalys (jfr analyser av begrepp som avspeglar kultur och samhälle, Kukkonen 1989; Hyvärinen et al. 2003) av olika representationer av ett fredens språk som genomsyrar den mänskliga kontexten, dvs. *fred* dels som begrepp, ord och handling, dels som ett uttryck för olika *modaliteter*. Min utgångspunkt är begreppen *gränser i* och *mellan* olika *kulturers rum* där betydelse och signifikans tolkas, det som Yuri M. Lotman (1990: 123–214) i sin kultursemiotik kallar *semiosfär*, lika nödvändig för betydelseaktualiseringen som biosfären är för allt levande. Den dynamiska processen (om det dialogiska och det polyfona, se Bakhtin 1986: 46–50, 92–94, 112–113, 151–155, 162) där betydelse blir till sker i mötet mellan olika språkliga, textuella och kulturella tecken, i en teckenprocess som kallas *semiosis* ('sign processes', 'the act of signification', se Peirce [1907] 1998: 411–413; Jakobson [1959] 1987; Hartama-Heinonen 2008).

I de aktuella texterna granskar jag de *relationer* och *modaliteter* ett språkligt begrepp som *fred* i vid bemärkelse har, hurdana gränser det möter men också hur dessa gränser kan överskridas och hur *ordet* – språket – blir handlingar, *språkhandlingar*, som bygger broar och förenar mänskligheten. Den centrala utgångspunkten är hur *ordet* värnar om människans väl och vår humanism. Det är således angeläget att utforska hur Nobelpristagarna talar om *fred* för människans väl, det goda livet. Ordet har makt och i denna sin handlingsfunktion har det mod och kraft, så som FN-diplomaten Jan Eliasson (f. 1940) konstaterat: "Ordet är mitt främsta vapen." I medling om fred kan det i en krissituation gälla exempelvis ett enda ordval (t.ex. i samband med inbördeskriget i Khartoum, Sudan 1993): att välja det positiva uttrycket *humanitär korridor* i stället för det laddade ordet *eldupphör*: "Vi räddade liv med ord!" (se Eliasson i Hofsten 2012; Eliasson 2010b, 2014, 2015).

### 1.1 Handlingar – en humanitet, humanism och humaniora utan gränser

Temat för vårt projekt och vårt symposium *Humanistit ilman rajoja – Humanister utan gränser – Humanists without Borders* (HumWB) i Helsingfors 22–23.11.2012 har varit och är i vår publikation *PAX* att behandla temat *fred* i vid

bemärkelse och hur det rör sig i tid och rum i olika texter och överskrider olika gränser inom humaniora. Vårt interdisciplinära namn är givetvis en anspelning på de många sammanslutningar och organisationer som grundats i syfte att främja humanismen som livshållning. År 1985 grundades *Reporters Without Borders*, *Reporters sans frontières* i Montpellier i Frankrike av de fyra journalisterna Robert Ménard, Rémy Loury, Jacques Molénat och Émilien Jubineau. Organisationens syfte är att främja pressfriheten (<http://en.rsf.org/>). *Médecins Sans Frontières (MSF)* grundades av Bernand Kouchner år 1971 med följande mål: "an international, independent, medical humanitarian organisation that delivers emergency aid to people affected by armed conflict, epidemics, natural disasters and exclusion from healthcare." År 1999 fick MSF-organisationen Nobels fredspris. (*Médecins Sans Frontières (MSF)*, <http://www.medecins-dumonde.org/>.)

Med dessa exempel grundades sedan organisationer som *Teachers Without Borders (TWB)* år 2000 vars syfte beskrivs som "an international non-profit organization that provides resources, tools and training to enhance the knowledge, skills, and connectivity of teachers around the world". Syftet är också fredsfostran (<http://teacherswithoutborders.org/>): "The Peace Education Program helps teachers promote peace in their classrooms and communities". Inom översättning grundades organisationen *Traducteurs sans Frontières (TSF)* 1993–, *Translators Without Borders Translating for Humanity* i syfte att översätta för mänskligheten: "Our mission is to increase access to knowledge through humanitarian translation." (<http://translatorswithoutborders.org/>).

Den nyaste i denna räkka av organisationer torde vara *Historioitsijat ilman rajoja – Historians without Borders (HWB)* som grundades i juni 2015 på initiativ av riksdagsman Erkki Tuomioja (2015) med syfte att främja och fördjupa en allmän och mångsidig kännedom av historia.

## 1.2 Humanismen som livshållning

Utbildning och forskning i *humanitet* (människors värdighet och grundläggande rättigheter), *humanism* (människans värde och förmåga att utveckla sig genom att tillägna sig väsentliga kulturyttringar) och *humaniora* (humanistiska vetenskaper) är en angelägen fråga globalt.<sup>2</sup> Humanistiskt vetande och humaniora bygger på tanken om att *förstå* människan och mänskligheten, att beskriva människans väl och ett rättvist liv, det goda livet, att utgå från humanismen som livshållning och humanismen för människans väl, det som Georg Henrik von Wright (1978: 7–23; 1979, 2002) skrivit om. Det goda livets idé finns exempelvis i uttryck som "världarnas samklang", "world in harmony" (se Eriksson 1982), "There is no road to peace; peace is the road" (Mahatma

<sup>2</sup> Se ordboksdefinitionerna: *humanitet*, *humanism*, *humaniora*, *humanist* och *humanistisk*, *Svensk ordbok* utgiven av Svenska Akademien 2009: 1221.

Gandhi, se Hammar 2013), "I have a dream." (Martin Luther King 1963), "Change ... Change... Yes, we can. Yes, we can..." (Barack Obama 2008) och "Peace is a question of will." (Martti Ahtisaari 2008). *Att förstå inom humaniora* (se Gothóni 2002) är för oss humanister en kärnfråga, och i detta har språket en avgörande betydelse i dess förmåga och kraft att uttrycka och representera relationen mellan ett subjekt och världen (jag vs det Andra, mitt vs det främmande, se Bakhtin 1986; Lotman 1990; Kristeva [1988] 1997, [2005] 2010). Hit hör en diskussion om hur det axiologiska (om etik, estetik, värde och kvalitet) fredsbegreppet som ord och handling och dess olika representationer kan uttryckas, beskrivas, tolkas och förstås. Immanuel Kants ([1795] 2004: 101) rationella utkast till fredsfilosofi, som bygger på hans kategoriska imperativ om att främja fred, är den politiska verksamhetens högsta plikt: "Handla så, att du kan önska att dina principer skulle upphöjas till allmän lag". David Cortright (2011: 362) konstaterar med hänvisning till Albert Camus i *Le mythe de Sisyphe* (1942) att vi envist ska försvara den utmaning som äntligen avgör om ord är starkare än kanonammunition. Cortright (2011: 362) vill poängtera att krig inte enbart bekämpas med ord, det kräver handling, det krävs ett alternativ och ett moraliskt tillvägagångssätt att som strategi välja att tjäna det goda; fredsbyggande är ett dylikt alternativ. Detta konkreta moraliska ansvar hos det existentiella subjektet växer sedan till ett globaletiskt ansvar (om *semio-ethics*, *values*, se Petrilli & Ponzio 2003; Petrilli 2009: 901–903; Kukkonen 2012a; 2013: 267–268; Tarasti 2000: 87–133, 2012a: 3–27, 2015: 131–209).

Fostran och utbildning är vägen till ett globaletiskt och fredligt samhälle (se t.ex. *FN:s allmänna förklaring om de mänskliga rättigheterna*, Artikel 26). När det gäller den högre utbildningen har universitetets lokala och globala uppgift uttryckts på följande sätt i vår universitetslag (558/2009 § 4):

Universiteten har till uppgift att främja den fria forskningen och den vetenskapliga och konstnärliga bildningen, att meddela på forskning grundad högsta undervisning och att fostra de studerande till att tjäna fosterlandet och mänskligheten. Universiteten skall fullgöra sina uppgifter i samverkan med det övriga samhället och främja forskningsresultatens och den konstnärliga verksamhetens genomslagskraft i samhället. (Min kursiv.)

Formuleringen "att fostra de studerande till att tjäna fosterlandet och mänskligheten" har inherent ett tydligt axiologiskt, dvs. *moraliskt* och *etiskt syfte som värdebas*. Detta omfattar utöver forskningsetik och professionell etik också ett mer omfattande ansvar i form av *globaletik*, som tillämpas på lokalnivå (*att förstå* sitt eget/sina egna språk och sin egen kultur/sina egna kulturer) för att sedan avancera till *att förstå* det Andra, det främmande till det globala och sedan dialogiskt tillbaka till det lokala, det egna (om det dialogiska, se Bakhtin 1986; Lotman 1990). Denna kedja är fortgående. Tesen är: att förstå det egna och det Andra leder till ett etiskt och fredligt samhälle. Nussbaum ([1997] 2003, [2007] 2015) talar om att utbildningens syfte ska vara ett världsmedborgarskap.

Vi kan dock ställa frågan hur humanitet och humanism som livshållning tillämpas i vår humanistiska vetenskapliga verksamhet i dag med hänvisning till Georg Henrik von Wrights (1916–2003) *Humanismen som livshållning* (1978), och det som Nussbaum ([1997] 2003, 2010, [2007] 2015) samt Ekström och Sörlin (2012) diskuterar.

### 1.3 Verklighetens relationer och modaliteter

Innan jag går in på att diskutera några Nobelpristagares tal ger jag nedan en översikt av *de semiotiska modaliteterna*, som bygger på A. J. Greimas (1970, 1983) franska terminologi. Språkets och kulturens texter lagrar och uttrycker olika *modaliteter i subjektets relation till verkligheten* (epistemisk och ontologisk kunskap: människans varande i världen och i språket): att vara (*être*), att vilja (*désir*), att göra och att agera (*faire*), att veta (*savoir*), att vara tvungen (*devoir*), att tro och att önska (*croire*), att kunna och att förmå (*pouvoir*) samt att vilja (*vouloir*). På språkets syntaktiska, semantiska och pragmatiska nivå uttrycks således olika modifierande och modaliserande strukturer. Ord och begrepp blir lätt diffusa i sina betydelser, dvs. begreppet *doxa*, graden av sant (falskt) och därmed modaliteterna varierar i olika texter, sammanhang och i olika kulturer, vilket blir en utmaning för förståelse och leder till missförstånd (se t.ex. om ”annerledeshet” i Bostad 2014: 53–61). Fredsnobelisten, president Martti Ahtisaari har i flera sammanhang talat och skrivit om möjligheten att lösa konflikter: alla konflikter *kan* lösas (modaliteten *pouvoir*) om man bara *har viljan* till det (*will*), fred är en fråga om vilja (Ahtisaari 2008), dvs. fred gäller modaliteten *vouloir*.

I det följande diskuterar jag hur begreppet *fred* kan beskrivas som *semiotiska modaliteter* (se Greimas 1970, 1983; Greimas & Courtés 1979: 5–8, 193–195; Tarasti 2000: 87–97, 2015: 29–38; Kukkonen 2003: 339–341, 2009: 25–30, 2012a, 2013, 2014: 65–75). Företeelsen *fred/krig* uppfattas som en *existentiell relation* (subjektets relation till verkligheten). På så sätt är *fred/krig* ett tillstånd (*être*), en vilja att agera, handla (*désir, faire*), en handling, en aktivitet, en fredsprocess, ett fredsbyggande, en konflikthantering, en krigsförklaring (*faire*). Företeelsen är involverad i en språklig, kommunikativ process (*speech act*) *från tal till handling* och vice versa, men också som en önskan/ förhoppning om fred/icke-krig/icke-konflikt (t.ex. Martin Luther King 1963: ”I have a dream!”) som ger uttryck för tro, hopp, dröm, utopi och längtan (*croire*). Men fred kan också ses som tvång (*devoir*), en process där ett land/en medlare måste ingripa och (fram)tvinga parterna till fred (*peace enforcement, peace-keeping*).<sup>3</sup> I modaliteten veta (*savoir*) finns mänsklighetens kollektiva kunskaper om och

<sup>3</sup> Se Svensson & Wallensteen *The Go-Between: Jan Eliasson and the Styles of Mediation* (2010) om olika ”modes” eller ”modaliter att medla” (*mediation, peace mediation*). Se också *Modalities of Mediation: Sharing Experiences* (2012).

erfarenheter av att i krig är alla förlorare och att det handlar om *maktrelationer*, dvs. vad någon/ett land *kan* göra, *förmår* göra (*pouvoir*) – och det mest centrala – *vill* göra (*will*), har viljan till fred (modaliteten *vouloir*).

Ett konkret exempel är ur Svenska FN-förbundets tidskrift *Världshorisont* (4/2010) med fredsbyggande som temanummer. Under rubriken ”Nya FN-strukturer hjälper länder efter krig” ges ett schema över några centrala begrepp i anslutning till fred och krishantering. Det gäller uttryck från *hållbar fred* (tillstånd: *être*) till *krig* (tillstånd: *être* men också handling: *faire*) med vilja till aktivitet (*désir* som leder till *faire*): *försoning*, *närmande*, *fredsskapande*, *fredsbyggande* och *fredsbevarande* (dvs. tro, hopp och dröm om fred: *croire*) och *fredsframtvingande* (handling: tvång, *devoir*) men också *förlikning*, *konfliktförebyggande* och *konflikthantering* (*faire, savoir, pouvoir, vouloir*).

I samtliga förhandlingsaktiviteter finns modaliteterna från tillstånd (*être*) till handling (*faire*) med kunskap och erfarenhet (*savoir*), dvs. vad man kan göra, vad som är möjligt, vad som ligger i ens makt att göra (*pouvoir*) och som ultimatum att tvinga fram fred (*devoir*). En *global hållbar fred* är mänsklighetens tro, hopp och kärlek (*croire*). I nämnda tidskrift ges också sex råd om vad en vanlig människa kan göra för att främja fred med ett direkt tilltal: ”Det här kan DU göra!”. Dessa råd är konkreta uppmaningar, dvs. var och en kan som *existentiellt subjekt* (om existentiell semiotik, se Tarasti 2000, 2012a, 2012b, 2013, 2015) göra något, agera på ett visst sätt och på så sätt skapa fred, få till stånd en förändring i syfte att främja en fredskultur och ett fredens språk. Dessa råd bygger på modaliteterna viljan att göra *désir* som får igång ett agerande *faire*, och att ”DU”, varje enskild individ, kan påverka (*pouvoir*) med att skaffa kunskap och information (*savoir*) – om bara viljan (*vouloir*) finns. Vi har som mänsklighet, dvs. världsmedborgare (se Kant [1795] 2004: 109–120) ett global-etiskt ansvar (jfr Nussbaum [1997] 2001, Nussbaum 2010) att vi måste (*devoir*) påverka lokalt i syfte att mänsklighetens gemensamma dröm om hållbar fred förverkligas (*croire*) globalt. FN-förbundet UNA Swedens text (*Världshorisont* 4/2010) riktar sig till oss alla: (1) ”Skriv insändare!”, (2) ”Hjälp till att bygga fredliga samhällen!”, (3) ”Delta i kampanjen Osjälvisk status!”, (4) ”Sprid Världshorisont och faktabladet om fredsbyggande!”, (5) ”Läs på!” och (6) ”Bidra till minskad fattigdom!”

#### 1.4 ”Ord kan rädda liv”

Hur går man tillväga i konkreta förhandlingssituationer i krig, kriser och konflikter? Konkreta exempel på förhandlingsteknik och problematiken kring språk och kommunikation i samband med freds- och krigsretorik ges av FN-diplo-

maten Jan Eliasson<sup>4</sup> som i olika sammanhang talat om diplomatins språk och retorik. I intervjun ”Ord kan rädda liv: Diplomatinns retorik” (2010b) vill han hellre tala om *ordets makt* än *kommunikation* (se Eliasson i Hofsten 2012). Eliasson (2010b) hänvisar till Dag Hammarskjöld (1905–1961), som var FN:s generalsekreterare 1953–1961 och som postumt tilldelades Nobels fredspris år 1961 med motiveringen: ”for all he did, for what he achieved, for what he fought for: to create peace and goodwill among nations and men”.<sup>5</sup> I den postumt utgivna boken *Vägmärken* (1963) skriver Hammarskjöld bl.a. om respekten för ordet och om språkets makt på följande sätt:

*Respekt för ordet* är ett första rangens krav i den disciplin genom vilken en människa kan fostras till mognad – intellektuellt, emotionellt och moraliskt.

Respekt för ordet – dess bruk med strängaste omsorg och i omutlig inre sanningskärlek – är också för samhället och släktet ett villkor för växt.

Att missbruka ordet är att visa förakt för människan. Det underminerar broarna och förgiftar källorna. Så för det oss bakåt på människoblivandets långa väg.

”Sannerligen säger jag eder att för vart fåfängt ord” –.” (Hammarskjöld 1963: 90.)

Med hänvisning till Hammarskjölds respekt för ordet vill Eliasson (2010b) lyfta fram språkets betydelse i olika förhandlingssammanhang med hänvisning till den klassiska retorikens utgångspunkter (se Aristoteles, *Retoriken* 2012) som råd både inom skriftlig och muntlig fredsretorik: *logos* handlar om ord och språkbruk, om nyanser och betydelser, *ethos* om etik, trovärdighet och legitimitet och *pathos* om det sätt och den känsla man uttrycker sig på. Språket har makt (se också Törnudd 1982). Det kan till exempel gälla den effekt som en enkel upprepning har stilistiskt och retoriskt (se ovan), med andra ord är det frågan om att skapa hopp och vilja i en medlingssituation (se Martti Ahtisaari 2008: ”Peace is a matter of will”).

I intervjun hänvisar Eliasson (2010b) också till *FN-stadgan* och dess åtta metoder att upprätthålla internationell fred och säkerhet. Han konstaterar dock att dessa åtta metoder använts i alltför liten utsträckning. Eftersom *språk* är *handling* har *ordet* mer än något makt och spelar därför en avgörande roll i fredsbyggandet. I *FN-stadgan* formuleras fredlig lösning av tvister på följande sätt:

## KAPITEL VI.

### FREDLIG LÖSNING AV TVISTER.

#### Artikel 33.

1. I varje tvist, vars fortbestånd är ägnat att sätta upprätthållandet av internationell fred och säkerhet i fara, *skola parterna i första hand söka uppnå en lösning genom förhandlingar, undersökningsförfarande, medling, förlikningsförfarande, skiljedom, rättsligt avgörande, anlitande av regionala organ eller avtal eller genom andra fredliga medel efter eget val.*

<sup>4</sup> Jan Eliasson, FN:s vice generalsekreterare, f.d. ambassadör, f.d. svensk utrikesminister, mångårig internationell medlare/fredsmäklare, innehavare av Torgny Segerstedt-professuren vid Göteborgs universitet.

<sup>5</sup> The Nobel Peace Prize 1961. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1961/press.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1961/press.html) [läst 15.8.2015].

2. Säkerhetsrådet skall, när den finner nödvändigt, *uppfordra parterna att lösa tvisten genom sådana medel.*

Artikel 34.

Säkerhetsrådet äger utreda varje tvist, liksom varje sakläge som kan leda till internationella motsättningar eller giva upphov till en tvist, i syfte att fastställa, huruvida tvistens eller saklägets fortbestånd är ägnat att sätta upprätthållandet av internationell fred och säkerhet i fara. [...]. (Min kursiv.)

De olika sätten att upprätthålla ett fredligt samhälle bygger alltså på ”förhandlingar” där språk och kommunikation är navet. Dessa konkreta exempel visar att den humanistiska utbildningen således ska satsa ännu mer på hur språk och kommunikation fungerar i olika sammanhang med utgångspunkt i de grundläggande humanistiska färdigheterna som Nussbaum ([1997] 2003, 2010, [2007] 2015) hänvisar till i ”liberal education”, t.ex. till grundläggande discipliner som grammatik, dialektik (eller logik), filosofi och retorik samt konstämnen (se också Eriksson 1982: 12–34, 35–50). En erfaren förhandlare som Eliasson hänvisar till behovet av enkel retorik som fokuserar på ordet och språket.

Hur formulerar den världsomfattande och mellanstatliga organisationen Förenta Nationerna sina ord och handlingar om fred? FN grundades den 24 oktober 1945 då FN-stadgan trädde i kraft undertecknad av 51 självständiga stater, i dag har FN 193 medlemsländer. I år 2015 fyller FN 70 år. FN arbetar på många plan, i många särorganisationer, projekt och fonder för fred, ekonomiskt och socialt internationellt samarbete med följande fyra viktiga mål som uttrycks i *FN-stadgan*:

- Att upprätthålla internationell fred och säkerhet.
- Att utveckla vänskapliga förbindelser mellan länder.
- Att åstadkomma internationell samverkan för att främja utveckling och mänskliga rättigheter.
- Att utgöra en medelpunkt för länders samverkan för att nå dessa mål.

I beskrivningen av FN:s mål kommer de olika modaliteterna till uttryck. Med ett modalt hjälpverb som *skola* eller *kunna* heter det att FN *ska* = *måste*, är *tvunget att* agera, dvs. uttryckt med den starka modaliteten *devoir*. I nedanstående utdrag markerar jag några modaliteter inom hakparenteser:<sup>6</sup>

FN ***ska*** [modaliteten *devoir*] enligt FN-stadgan ***bevara*** internationell fred och säkerhet. I första hand ***ska*** konflikter ***lösas*** på fredlig väg. När en förlikning ***kan*** [modaliteten *pouvoir*] säkerhetsrådet i samförstånd med parterna fatta beslut om en *fredsbevarande operation* för att t ex övervaka ett fredsavtal. Normalt ***får*** [’det är tillåtet’, modaliteten *faire*] våld endast ***användas*** i självförsvar. När inte en fredlig lösning ***kan*** [modaliteten *pouvoir*] säkerhetsrådet ***besluta om*** *fredsframtvingande åtgärder* enligt kapitel VII i FN:s stadga. I sista hand ***kan*** man även ***besluta om*** [modaliteten *pouvoir*] *åtgärder som innebär militärt våld*. FN-stadgan är framtagen för att *lösa konflikter mellan stater*, vilket försvårat ingripanden inom ett lands gränser. Medlemsländerna antog därför på ett FN-toppmöte 2005 principen om ”*skyldighet att*

<sup>6</sup> FN-fakta Förenta Nationerna, <http://www.fn.se/> [läst 27.7.2015].

*skydda*”, vilket innebär att *det internationella samfundet ska agera* [modaliteten *devoir*] när ett lands regering inte skyddar sin egen befolkning mot grova övergrepp. FN **arbetar** konfliktförebyggande genom diplomati och medling och genom **att utgöra** [modaliteten *faire*] en mötesplats för stater. Konfliktförebyggande är även det arbete som **utförs** [modaliteten *faire*] av olika FN-organ för att avhjälpa bakomliggande orsaker till konflikter, som fattigdom och kränkningar av mänskliga rättigheter. I fredsarbetet ingår även FN:s nedrustningsarbete. Det är vanligt att konflikter **blossar upp** [modaliteten *faire*] på nytt och FN har därför **inrättat** [modaliteten *faire*] en fredsbyggande kommission som **ska bistå** [modaliteten *devoir*] länderna efter en konflikt. Även antagandet år 2000 av resolution 1325, som *lyfter fram kvinnors roll i fredsprocesser, är* [modaliteten *être*] en viktig del i det konfliktförebyggande och fredsbyggande arbetet. (Min kursiv. och fet stil.)<sup>7</sup>

Utdragen ovan visar den centrala FN-terminologin i anslutning till *fred och säkerhet*.<sup>8</sup> Men vad *kan* (*pouvoir*) en så stor organisation som FN göra exempelvis i dagens krig och kriser som tvingar miljontals människor på flykt?

Nobels fredspris har under 1901–2014 tilldelats 95 gånger till sammanlagt 128 pristagare, till 103 individer och 25 organisationer. FN arbetar för och förhandlar om fred och säkerhet. Ansträngningarna är stora och misslyckandena är trots det i världen många. Men FN och UNHCR har också tilldelats Nobels fredspris. År 1954 får FN:s flyktingorganisation UNHCR, Office of the United Nations High Commissioner for Refugees, första gången Nobels fredspris, bara några år efter organisationens grundande för sina insatser för flyktingar i Europa efter andra världskriget, andra gången 1981 för sitt globala och humanitära arbete med att hjälpa världens flyktingar trots de politiska hinder organisationen möter. Den dåvarande flyktingkommissarien Poul Hartling kallade utmärkelsen ”ett erkännande av att världens flyktingar inte är bortglömda”.<sup>9</sup> År 1961 fick FN:s generalsekreterare Hammarskjöld postumt fredspriset (se ovan), och år 2001 får FN och generalsekreteraren Kofi Annan Nobels fredspris ”for their work for a better organized and more peaceful world”.<sup>10</sup> År 2014 tilldelas Europeiska unionen Nobels fredspris (se nedan).

*Medling och fredsmedling* (*mediation, peace mediation*) handlar om språk, språkligt beteende och kommunikation så som framgår av Jan Eliassons sätt och stilar att medla (se Svensson & Wallensteen 2010: 128–135; Eliasson 2010a). Det är i högsta grad frågan om ett medlandets språkspel (*a mediation play*) som kräver många slags kunskaper, färdigheter och metoder av medlaren/medlarna. Ett belysande exempel på modaliteten att göra, att handla

<sup>7</sup> UN Resolution 1325 2000 gäller kvinnors roll i fredsprocessen.

<sup>8</sup> Om FN-terminologi, termer och begrepp i anslutning till fred och säkerhet, se t.ex. databaser-na <http://www.yk.fi/tietokanta>, *Interactive Terminology for Europe Iate*, <http://iate.europa.eu> och Utrikespolitiska Institutets databas *Eilen*, [www.eilen.fi](http://www.eilen.fi), <http://www.fiaa.fi/>.

<sup>9</sup> The Nobel Peace Prize 1954. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1954/](http://www.nobelprize.org/nobel_prizes/peace/laureates/1954/) [läst 15.8.2015];

The Nobel Peace Prize 1981. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1981/](http://www.nobelprize.org/nobel_prizes/peace/laureates/1981/) [läst 15.8.2015].

<sup>10</sup> The Nobel Peace Prize 2001. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2001/](http://www.nobelprize.org/nobel_prizes/peace/laureates/2001/) [läst 15.8.2015].



och att agera (*faire*) är Terhi Hakalas (2012) konkreta beskrivning av vad medling innebär. Som avdelningschef för Östavdelningen vid Utrikesministeriet i Finland (Director General of the Department for Russia, Eastern Europe and Central Asia) har hon lång praktisk erfarenhet av medling i Kosovo, Nagorno-Karabakh och Georgia. Medling i olika kriser är ett mångdimensionellt begrepp så som framgår nedan; jag markerar några modaliteter nedan:

[...] She [Terhi Hakala] agreed that the Nordic experience of *mediation approaches* is indeed unique, and that therefore it is only natural that Sweden, Norway and now Finland should be involved in *mediation and peace activities in a broader sense*. Hakala made several points on *different aspects of mediation*. She noted that the term of *mediator* cannot always be used, because the parties to the conflict *do not wish to have mediation*. The set of tools should always be chosen at the entry point and adjusted to the mandate. According to Hakala, ***mediation processes are complicated*** [modaliteten *être*] from the start because usually the international community enters the process too late, at the point when the armed conflict has already started. Mediation also needs ***political will*** [modaliteten *vouloir*] from all the sides, since there are always vested interests. ***In trying to create*** [modaliteten *désir, faire, pouvoir*] ***a positive atmosphere for the talks, you need to talk to a large group of people, involving groups from all the levels of society***. Hakala stressed that when dealing with an extended conflict, you also need to talk to the future generations, as they are the ones who will live with the solution. ***Confidence-building*** [modaliteterna *désir, faire, vouloir, pouvoir, croire*] *is a very long process, and once that confidence is lost, it is very difficult to regain*. A mediator should practically be a miracle-maker but since that is not possible the person ***needs*** [modaliteten *devoir*] ***to be reliable, creative, open, innovative, patient and have a positive attitude*** [modaliteten *être*]. Hakala also reminded that ***mediation is always team work*** [modaliteten *faire*]. There may be one head figure but the only way to be able to do it, is to have a large amount of other actors involved. Hakala ended her comments by stating her belief that the only way ***to lasting peace is through a negotiated process*** [modaliteten *faire*], ***which required more fostering than forcing*** [modaliteten *faire*]. (Min kursiv. och fet stil.)

Exemplen ovan visar hur central roll språket har i kombination med olika kommunikativa och strategiska förhandlingstekniker. Det är frågan om språk och handling, hur man skapar förtroende i en situation där parterna *kan samtala* (modaliteten *vill, vouloir* och *kan, pouvoir*), *kan förstå* varandra (modaliteten *savoir*), *kan respektera* varandra och ur olika meningsskiljaktigheter ändå *kan* nå en lösning. Så som det framgår ovan krävs det många professionella kompetenser i att skapa ett förtroende: man *ska* (modaliteten *devoir*) som medlare (modaliteten *être*) vara trovärdig, kreativ, öppen, innovativ, tålmodig och positiv (se Berridge 1995; Svensson & Wallensteen 2010: 128–135; Eliasson 2010a, 2010b, 2014, 2015).

I det följande övergår jag från det officiella fredsbyggandet *med, i* och *genom* ord och handling till att behandla några Nobelpristagares tal och -föreläsningar både i fred och i litteratur och granska deras texter med utgångspunkt i relationen mellan ord och handling. Vad är fred för en Nobelpristagare i fred och hur ser en Nobelpristagare i litteratur på ordets, språkets och litteraturens roll att skapa ett fredligt samhälle?

## 2 ALFRED NOBELS TESTAMENTE:

### ”HAFVA GJORT MENSKLIGHETEN DEN STÖRSTA NYTTA”

Alfred Bernhard Nobel (1833–1896) uttrycker i sitt testamente undertecknat i Paris den 27 november år 1895 sin vilja att prisbelöna personer ”*som under det förlupne året hafva gjort menskligheten den största nytta.*” Nobel var en sann humanist och renässansmänniska. Han kunde många språk, han var intresserad av litteratur, skrev dikter och drama men samtidigt var han också intresserad av mänsklighetens väl, samhällseliga frågor och fred. Hans synpunkter var på många sätt radikala för sin tid. Alfred Nobels många intressen avspeglas i de pris han grundade inom forskning, uppfinningar, litteratur och fredsarbete för dem som ”*hafva gjort menskligheten den största nytta.*” Viktiga ordval uttrycker den inherent inbörden ’för människans väl’ och ’rättvisa’, dvs. *mänskligheten* och *nytta* (jfr von Wright 1978, 1979, 2002). Nedan citerar jag ett utdrag ur Nobels testamente (Nobel 1895):

#### Alfred Nobels testamente

[...] Öfver hela min återstående realiserbara förmögenhet förfogas på följande sätt: kapitalet, af utredningsmännen realiserade till säkra värdepapper, skall utgöra en fond, hvars ränta årligen utdelas som prisbelöning åt dem, som under det förlupne året *hafva gjort menskligheten den största nytta.* Röntan delas i fem lika delar som tillfalla: en del den som inom *fysikens område har gjort den viktigaste upptäckt eller uppfinning*; en del den som har gjort *den viktigaste kemiska upptäckt* [sic!] *eller förbättring*; en del den som har gjort *den viktigaste upptäckt inom fysiologiens eller medicinens domän*; en del den som inom *litteraturen har producerat det utmärktaste i idealisk rigtning*; och en del åt den som *har verkat mest eller best för folkens förbrödrande och afskaffande eller minskning af stående armeer samt bildande och spridande af fredskongresser.* Prisen för fysik och kemi utdelas af Svenska Vetenskapsakademien; för fysiologiska eller medicinska arbeten af Carolinska institutet i Stockholm; för litteratur af Akademien i Stockholm samt för fredsförfäktare af ett utskott af fem personer som väljas af Norska Stortinget. Det är min uttryckliga vilja att vid prisutdelningarne *intet afseende fästes vid någon slags nationalitetstillhörighet sålunda att den värdigaste erhåller priset*, antingen han är Skandinav eller ej. [...] (Min kursiv.)

Paris den 27 november 1895

Alfred Bernhard Nobel

I sin artikel *Alfred Nobel and His Interest in Literature* ger Åke Erlandsson ([1997] 2015) en översikt av Alfred Nobels omfattande litterära intressen. Alfred Nobel kom till ”kulturens huvudstad” Paris då han var 40 år (1873–1891) och konstaterar: ”Every mongrel here smells of civilisation”. Det var i Paris han träffade Bertha von Suttner (1843–1914), som senare grundade fredsrörelsen i Österrike, ett möte som var betydelsefullt för Nobel – år 1905 fick von Suttner Nobels fredspris och har fått epitetet ”generalissimo of the peace movement” (se

hennes *Die Waffen nieder!*, 1889).<sup>11</sup> Bertha von Suttner var också hedersmedlem av IPB International Peace Bureau, som grundades 1891 och fick Nobels fredspris år 1910 (se också Hellmans artikel i föreliggande volym).<sup>12</sup>

Åren 1901–2014 har Nobelpriset inkl. the Prize in Economic Sciences getts sammanlagt 567 gånger till 889 personer och organisationer.<sup>13</sup> Eftersom några pristagare fått priset flera gånger har sammanlagt 860 individer och 22 organisationer fått priset. Nobels fredspris och Nobels pris i litteratur har båda utdelats sedan år 1901. Fredspriset har åren 1901–2014 getts 95 gånger till sammanlagt 128 Nobelpristagare, till 103 individer, av vilka 16 är kvinnor, och 25 organisationer. Eftersom International Committee of the Red Cross har fått fredspriset tre gånger (1917, 1944 och 1963), UNHCR, the Office of the United Nations High Commissioner for Refugees, två gånger (1954 och 1981), har 22 organisationer fått fredspriset. Det första fredspriset tilldelades Jean Henry Dunant (1828–1910) och Frédéric Passy (1822–1912) med motiveringen: "[...] Today when this Peace Prize is to be awarded for the first time, our thoughts turn back in respectful recognition to the man of noble sentiments who, perceiving things to come, knew how to give priority to the great problems of civilization, putting in first place among them work for peace and fraternity among nations. [...]." (Bemer 1901).

Nobels litteraturpris har 1901–2014 getts 107 gånger till sammanlagt 111 pristagare, av dessa är 13 kvinnor. I det följande kommenterar jag några av pristagarna. Det första litteraturpriset år 1901 fick den franska poeten och filosofen vid Franska Akademien, Sully Prudhomme (1839–1907) med motive- ringen: "såsom ett erkännande av hans utmärkta, jämväl under senare år ådagalagda förtjänster som författare och särskilt av hans om hög idealitet, konstnärlig fulländning samt sällspord förening av hjärtats och snillets egen- skaper vittnande diktning".<sup>14</sup> I sin presentationstext konstaterar C.D. af Wirsén (1901) följande om hur Nobels vilja kommer till uttryck i det första litteratur- priset 1901 (Prudhomme kunde inte själv närvara vid Nobelfestligheterna):

---

<sup>11</sup> Bertha von Suttner – Facts. *Nobelprize.org*. Nobel Media AB 2014.

[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1905/suttner-facts.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1905/suttner-facts.html) [läst 15.8.2015].

<sup>12</sup> The Nobel Peace Prize 1905. *Nobelprize.org*. Nobel Media AB 2014.

[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1905/suttner-facts.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1905/suttner-facts.html);

The Nobel Peace Prize 1910. *Nobelprize.org*. Nobel Media AB 2014.

[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1910/peace-bureau-history.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1910/peace-bureau-history.html). [läst 15.8.2015].

<sup>13</sup> All Nobel Prizes. *Nobelprize.org*. Nobel Media AB 2014.

[http://www.nobelprize.org/nobel\\_prizes/lists/all/index.html](http://www.nobelprize.org/nobel_prizes/lists/all/index.html) > [http://www.nobel-prize.org/nobel\\_prizes](http://www.nobel-prize.org/nobel_prizes) [läst 15.8.2015].

<sup>14</sup> Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna) [läst 15.8.2015].

### Award Ceremony Speech

Presentation Speech by C.D. af Wirsén, Permanent Secretary of the Swedish Academy,  
on December 10, 1901

When Alfred Nobel decided to make the great donation which has justly received much attention, his entire life's work led him to favour the study of nature and to reward discoveries in some of the sciences concerned with it. Likewise, *his cosmopolitan aspirations made him an advocate of peace and of the brotherhood of nations. In his will he also included literature, although he placed it after the sciences, to which he felt most drawn.*

*Literature* is grateful to him that its practitioners have also been the object of his solicitude; one could argue that it comes last in the group of Swedish prizes for the very sound reason that *the supreme flower of civilization, perhaps most beautiful yet also most delicate, will now bloom on the firm ground of reality.*

In any event, the laureates receive in these floral tributes of modern times a recompense surpassing in material value the golden violets of a past era.

The award of *the Nobel Prize in Literature* poses its own problems. «*Literature*» is a very inclusive term and the statutes of the Nobel Foundation rightly specify that the competition must include not only belles-lettres but also works which, by their form as well as by their exposition, have literary value. But thereby the field is expanded and the difficulties are compounded. If it is difficult to decide – supposing that the merits of the proposed authors otherwise are approximately equal – whether the Prize should be granted to a lyric, an epic, or a dramatic poet, the task is complicated even more if it becomes a matter of choosing among an eminent historian, a great philosopher, and a poet of genius. [...].

In conclusion, it is necessary to emphasize one characteristic. *Sully Prudhomme's work reveals an inquiring and observing mind which finds no rest in what passes and which, as it seems impossible to him to know more, finds evidence of man's supernatural destiny in the moral realm, in the voice of conscience, and in the lofty and undeniable prescriptions of duty.* From this point of view, Sully Prudhomme represents better than most writers *what the testator called «an idealistic tendency» in literature.* Thus the Academy believed it was acting in the spirit of Nobel's will when, for the first time it awarded the Prize, it gave its approval, among so many illustrious men of letters, to Sully Prudhomme. [...] (Min kursiv.)

Alfred Nobels (1895) formulering "*an idealistic tendency*", på svenska: "som inom litteraturen har producerat det utmärktaste i idealisk rigtning" kan tolkas med utgångspunkt i begreppet *mimesis*, dvs. hur litteraturen uttrycker och representerar verkligheten eller hur litteraturen är i dialog med verkligheten (se Auerbach [1946] 1992). Stephen Greenblatt (2005: 2) talar om "intersection of the historical and the literary", dvs. hur verkligheten, det historiska och litteraturen står i relation till varandra. Denna relation kommer tydligt till uttryck i de Nobelföreläsningar som hålls i litteratur, och i synnerhet då Nadine Gordimer (1923–2014) får litteraturpriset 1991 (se nedan). Då Bertrand Russell (1872–1970), som representerar filosofi och essäistik, en av 1900-talets aktivaste talare för fred och mänskliga rättigheter, får Nobels litteraturpris 1950 heter det i motiveringen på följande sätt: "som ett erkännande åt hans mångsidiga och betydelsefulla författarskap, vari han framträtt som en humanitetens och

tankefrihetens förkämpe”.<sup>15</sup> I sin Nobelföreläsning *What Desires Are Politically Important?* talar Bertrand Russell (1950) om människans olika ”desires”, politiska begär och passioner, däribland kärlek till makt: ”All human activity is prompted by desire.” Talet är speciellt med tanke på att det är frågan om litteraturpriset men visar hur central roll en litteratur har som behandlar humanitära ideal och tankens frihet och hur viktigt detta är för fred och fredsfostran. Russell menar att kunskapen om psykologi bör få en större roll inom politiken och att ”intelligence” är det som kan förändra politik och politisk teori, till skillnad från ekonomiska fakta, statistiker och strukturer av olika slag som fått alltför mycket utrymme. Orsakerna till krig ska rationellt analyseras, konstaterar Russell (1950).

Vad har Russell som mottagare av Nobels pris i litteratur för budskap till mänskligheten när det gäller fredsbegreppet? ”Desires” ger uttryck för modaliteten *désir*, dvs. lust, begär. I Russells tal kan man utläsa att kännedomen om människonaturen och det psykologiska avslöjar människans begär och passioner, primära och sekundära behov samt i synnerhet kärleken till makt och maktbegär, vilket ofta är orsaken till krig och kriser. Russell menar alltså att orsakerna till krig kan utforskas rationellt och på så sätt kan man komma till insikt om människans maktbegär (jfr Kants [1795] 2004 rationella fredsfilosofi).

## 2.1 ”Berättarkonst i frihetens tjänst” och ”dagdroppen som fångar kosmos”

År 1974 får de svenska författarna Eyvind Johnson (1900–1976) och Harry Martinson (1904–1978) Nobels litteraturpris. Motiveringen för Eyvind Johnson (prosa) lyder: ”för en i länder och tider vittskådande berättarkonst i frihetens tjänst”, dvs. hur hans narrativa konst står i frihetens tjänst. Motiveringen för Harry Martinsons författarskap (poesi och prosa) formuleras som ”för ett författarskap som fångar dagdroppen och speglar kosmos”.<sup>16</sup> De små berättelserna blir stora. I det tacktal som Eyvind Johnson (1974) håller uttrycks dels modaliteten *croire*, dvs. hoppet, dels modaliteten *vouloir*, dvs. viljan – båda leder de till mänsklighetens yttersta mål om rättvisa för alla.

### Banquet Speech

Eyvind Johnson's speech at the Nobel Banquet at the City Hall in Stockholm  
December 10, 1974

(Translation)

[...] A writer's work often reflects what he or she has been exposed to in life; experiences which are the groundwork of a poem or a story. Poet and storyteller *both* *fabulate in order to produce true pictures of reality – reality as it is, or as it seems to them to be*. From the throes of inspiration and the eddies of thought the poet may at last be able to arrive at, and convey the right

<sup>15</sup> Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna) [läst 15.8.2015].

<sup>16</sup> Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna) [läst 15.8.2015].

admixture of words and meaning. And your poet or storyteller may sometimes experience a sense of profound egotistical joy in the function of musing, solving and composing.

And at the centre of all the good writing that has been, and is being created *stands Man, in the midst of his own kind and surrounded by the technology, violence and compassion that he may encounter in the suffering and happiness which constitutes his individual or social destiny*. In the world of the present, in our time, *we feel that suffering, anguish, the torments of body and soul, are greater than ever before in the history of mankind*. Many men of science and poets have in their own manner, by various ways and means, and aided by others, sought unceasingly to create a more tolerable world for everyone. And this we should believe: *that hope and volition can bring us closer to our ultimate goal: justice for all, injustice for no-one*. [...] (Min kursiv.)

Litteraturens roll är stor i fredsbyggandet: att ge mänskligheten olika röster i en konstnärlig form och på så sätt skapa en tolerantare värld för alla (modaliteten *faire*): hoppet (modaliteten *croire*) och viljan (modaliteten *vouloir*) vilka för oss närmare vårt gemensamma mål att skapa rättvisa för alla, orättvisa för ingen.

## 2.2 ”en modern människas kamp för frihet och skapande”

Med tanke på det globala perspektivet har jag valt att lyfta fram den grekiske poeten Odysseus Elytis (1911–1996) som får Nobels litteraturpris år 1979 ”för hans poesi som mot bakgrund av grekisk tradition med sinnlig styrka och intellektuell klarsyn levandegör en modern människas kamp för frihet och skapande”.<sup>17</sup> I sin presentation hänvisar Karl Ragnar Gierow (1979) till de många kvaliteter som Elytis grekiska poesi avspeglar i mänsklighetens tid och rum. Detta gäller inte minst lokalt i dagens Grekland och globalt i hela Europa och världen. Elytis visar hur poesin kan sammanlänka det historiska, nuet och framtiden:

### Award Ceremony Speech

Presentation Speech by Doctor Karl Ragnar Gierow, of the Swedish Academy  
1979

#### Translation from the Swedish text

Your Majesties, Your Royal Highnesses, Ladies and Gentlemen,

[...]

Read his *To Axion Estí*, by many regarded as his most representative work. With its painstaking composition and stately rhetoric it leaves not one syllable to chance. Or take his love poem Monogram, with its ingenious mathematical basis; it has few counterparts in the literature we know. [...]

*Those who maintain that all true poetry must be a reflection of its age and a political act he can refer to his harrowing poem about the second lieutenant who fell in the Albanian war. Elytis, himself a second lieutenant, chanced to be one of the two officers who opened the secret*

---

<sup>17</sup> Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna) [läst 15.8.2015].

order of general mobilization. He took part at the front in the passionate and hopeless fight against Mussolini's crushing superiority, *and his lament over the fallen brother-in-arms, who personifies Greece's never-completed struggle for existence, is committed poetry in a much more literal and harsher sense than that familiar to those who usually clamour for literature's commitment.*

Elytis's conclusions from his participation were of a different nature. The poet, he says, *does not necessarily have to express his time. He can also heroically defy it. His calling is not to jot down items about our daily life with its social and political situations and private griefs.* On the contrary, his only way leads "*from what is to what may be*". In its essence, therefore, Elytis's poetry is not logically clear as we see it but derives its light from the limpidity of the present moment against a perspective behind it. *His myth has its roots by the Aegean Sea, which was his cradle, but the myth is about humanity, drawing its nourishment not from a vanished golden age but from one which can never be realized.* It is pointless to call this either optimism or pessimism. For, if I have understood him aright, only our future is worth bearing in mind and the unattainable alone is worth striving for. [...] (Min kursiv.)

Poesins myter gäller humanitet. I sin Nobelföreläsning behandlar Odysseus Elytis (1979) poesins roll och friheten med utgångspunkt i två tillstånd, "luminosity and transparency", ljus och genomskinlighet (modaliteten *être*), hur poesin och verkligheten samverkar och skapar förståelse för språk, kultur och historia (modaliteten *faire*). Några utdrag ur hans långa Nobelföreläsning får exemplifiera detta.

### **Nobel Lecture**

Odysseus Elytis  
December 8, 1979  
(Translation)

May I be permitted, I ask you, to speak in *the name of luminosity and transparency*. The space I have lived in and where I have been able to fulfill myself is defined by these two states. States that I have also perceived as being identified in me with the need to express myself.

It is good, it is right that a contribution be made to art, from that which is assigned to each individual by his personal experience and the virtues of his language. Even more so, *since the times are dismal and we should have the widest possible view of things.*

I am not speaking of the common and natural capacity of perceiving objects in all their detail, but of *the power of the metaphor to only retain their essence*, and to bring them to such a state of purity that their metaphysical significance appears like a revelation. [...]

*It is just such an intervention in the real, both penetrating and metamorphosing, which has always been, it seems to me, the lofty vocation of poetry. Not limiting itself to what is, but stretching itself to what can be.* It is true that this step has not always been received with respect. Perhaps the collective neuroses did not permit it. *Or perhaps because utilitarianism did not authorize men to keep their eyes open as much as was necessary.* [...]

Certainly, there is an enigma. Certainly, there is a mystery. But the mystery is not a stage piece turning to account *the play of light and shadow only to impress us.* [...]

But the essential has remained. It remains. [...]

That is why we have a great need of *transparency*. To clearly perceive the knots of this thread running throughout the centuries and aiding us to remain upright on this earth.

These knots, these ties, we see them distinctly, from Heraclitus to Plato and from Plato to Jesus. Having reached us in various forms they tell us the same thing: *that it is in the inside of this world that the other world is contained, that it is with the elements of this world that the other world is recombined, the hereafter*, that second reality situated above the one where we live unnaturally. It is a question of a reality to which we have a total right, and only our incapacity makes us unworthy of it. [...]

*To hold the Sun in one's hands without being burned, to transmit it like a torch to those following, is a painful act but, I believe, a blessed one. We have need of it. One day the dogmas that hold men in chains will be dissolved before a consciousness so inundated with light that it will be one with the Sun, and it will arrive on those ideal shores of human dignity and liberty.* (Min kursiv.)

Poesins roll är stor. Odysseus Elytis talar om ljus och transparens. I dikten finns alla möjligheter att kämpa för en mänsklig värld, en fri värld, poesin *kan göra* detta ("cultivating humanity", "cultivating peace", modaliteten *pouvoir*). Diktens och sångens uppgift är stor; kunskapens ljus och mänsklighetens ljus, Sol, lyser på en oändlig strand som uttrycker *människans dignitet och frihet* (modaliteten *être*), två begrepp som blir relevanta då vi talar om allas demokratiska rättigheter till fred och frihet.

### 2.3 "Writing and Being – In the beginning was the Word"

Litteraturen i sin roll som konstform, ord och handling kommer tydligt till uttryck som "nytta för mänskligheten" i den sydafrikanska författaren Nadine Gordimers (1923–2014) Nobelföreläsning 1991, i den tryckta versionen med noggranna referenser och en noggrann notapparat. Gordimers litteratur är av avgörande betydelse för mänskligheten: "som genom storartad episk diktning har – med Alfred Nobels ord – gjort mänskligheten den största nytta".<sup>18</sup> Det exakta ordet är hennes kännetecken så som Svenska Akademiens ständige sekreterare Sture Allén (1991) formulerar det:

Art is on the side of the oppressed, Nadine Gordimer says in one of her essays, urging us to think before we dismiss this heretical idea about the freedom of art. If art is freedom, she asks, how could it exist within the oppressors? Nadine Gordimer agrees with last year's Laureate, Octavio Paz, in asserting the importance of regaining the meanings of words, as a first step in the critical process. She has had the courage to write as if censorship did not exist, and so has seen her books banned, time after time.

Ordet har makt. Det fria ordet har makt. "Att tala är guld, när man tiger steltnar konflikterna", konstaterar Jan Eliasson (se Hofsten 2012). Att ordet och tecknet

<sup>18</sup> Svenska Akademien. <http://www.svenskaakademien.se/nobelpriset/nobelpriset-i-litteratur-pristagarna>; The Nobel Prize in Literature 1991. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1991/index.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/index.html) [läst 9.9.2015].



har en sådan tyngd beskrivs utförligt av Nadine Gordimer (1991) på ett effektivt sätt. Nedan citerar jag några korta utdrag ur hennes utförliga Nobelföreläsning där hon behandlar de system som försöker tysta ner det fria ordet och de mänskliga rättigheterna (*fatwa* mot Salman Rushdie).

### **Nobel Lecture**

December 7, 1991

### **Writing and Being**

In the beginning was the Word.

Nadine Gordimer

The Word was with God, signified God's Word, the word that was Creation. *But over the centuries of human culture the word has taken on other meanings, secular as well as religious. To have the word has come to be synonymous with ultimate authority, with prestige, with awesome, sometimes dangerous persuasion, to have Prime Time, a TV talk show, to have the gift of the gab as well as that of speaking in tongues. The word flies through space, it is bounced from satellites, now nearer than it has ever been to the heaven from which it was believed to have come. But its most significant transformation occurred for me and my kind long ago, when it was first scratched on a stone tablet or traced on papyrus, when it materialized from sound to spectacle, from being heard to being read as a series of signs, and then a script; and travelled through time from parchment to Gutenberg. For this is the genesis story of the writer. It is the story that wrote her or him into being. [...]*

*Perhaps there is no other way of reaching some understanding of being than through art? [...]*

*There is a paradox. In retaining this integrity, the writer sometimes must risk both the state's indictment of treason, and the liberation forces' complaint of lack of blind commitment. As a human being, no writer can stoop to the lie of Manichean 'balance'. The devil always has led in his shoes, when placed on his side of the scale. Yet, to paraphrase coarsely Márquez's dictum given by him both as a writer and a fighter for justice, the writer must take the right to explore, warts and all, both the enemy and the beloved comrade in arms, since only a try for the truth makes sense of being, only a try for the truth edges towards justice just ahead of Yeats's beast slouching to be born. In literature, from life,*

*we page through each other's faces*

*we read each looking eye*

*... It has taken lives to be able to do so.*

These are the words of the South African poet and fighter for justice and peace in our country, Mongane Serote.

*The writer is of service to humankind only insofar as the writer uses the word even against his or her own loyalties, trusts the state of being, as it is revealed, to hold somewhere in its complexity filaments of the cord of truth, able to be bound together, here and there, in art: trusts the state of being to yield somewhere fragmentary phrases of truth, which is the final word of words, never changed by our stumbling efforts to spell it out and write it down, never changed by lies, by semantic sophistry, by the dirtying of the word for the purposes of racism, sexism, prejudice, domination, the glorification of destruction, the curses and the praise-songs. (Min kursiv.)*

För Nadine Gordimer är ordet och litteraturen, konsten, på den förtrycktas sida. Litteraturen gör de förtrycktas röster hörda: "Perhaps there is no other way of reaching some understanding of being than through art?" Att förstå människans existens verbaliseras i konsten. I sin artikel *Texts and Their Histories*. Nadine Gordimer's novels as Chronicles of Oppression hänvisar Rose Bloem (2009: 148) till det som Stephen Greenblatt (2005: 2) kallar "the intersection of the historical and the literary", dvs. om relationen mellan historien och litteraturen i det narrativa. I det sista stycket ovan visar Nadine Gordimer (1991) hur en författare för mänsklighetens talan genom mod och styrka. Hennes ord visar också tydligt hur författaren som ett existentiellt subjekt *kan* (*pouvoir*) och *vill* (*vouloir*) men också *måste* (*devoir*) handla (*faire*) så att ord blir handling inför orättvisor.

#### 2.4 "en mänsklighet utanför och nedanför den härskande civilisationen"

Så som Nadine Gordimer har gagnat mänskligheten med sin litterära produktion har också den franska författaren Jean-Marie Gustave Le Clézio (f. 1940) lyft fram humaniteten i sin prosa genom att ge barn, män och kvinnor sina röster. År 2008 får han Nobelpriset i litteratur med motiveringen: "uppbrottets, det poetiska äventyrets och den sinnliga extasens författare, utforskare av en mänsklighet utanför och nedanför den härskande civilisationen".<sup>19</sup> I sin Nobel-föreläsning belyser Le Clézio (2008) sina egna erfarenheter från barndomen och kriget från den lilla människans perspektiv och genom att beskriva språkets och litteraturens roll.

#### Nobelföreläsning

7 december 2008

#### J.M.G. Le Clézio

#### I paradoxernas skog

Varför skriver man? [...]

Om jag analyserar de omständigheter som bidrog till att jag började skriva – inte av självbelåtenhet utan för att jag är angelägen om att ta reda på hur det egentligen blev så – ser jag tydligt att allting börjar med kriget. Kriget, inte som någon stor och omtumlande företeelse med historiska ögonblick som det franska fälttåget, slaget vid Valmy, skildrat av Goethe från den tyska sidan och av min förfader François från den franska. Det kan säkert vara både hänförande och patetiskt. *Nej, jag avser det krig som civilbefolkningen och i synnerhet småbarnen upplevde. Det kändes aldrig som ett historiskt ögonblick. Vi var hungriga, rädda och vi frös, mera än så var det inte.* Jag minns att jag såg marskalk Rommels trupper tåga förbi nedanför mitt fönster på väg mot Alperna för att söka efter en passage mot norra Italien och Österrike. Den händelsen lämnade inga outplånliga spår. *Däremot har jag präglats av åren som följde på kriget då jag var utan det mesta och alldeles särskilt saknade skrivmaterial och böcker.* [...]

<sup>19</sup> Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna/jmg\\_le\\_clezio](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna/jmg_le_clezio) [9.9.2015].

Men jag vill inte gotta mig i en negativ hållning. *Litteraturen* – det är hit jag vill komma – är inte en ålderdomlig kvarleva som de audiovisuella konstarterna och särskilt filmen logiskt sett borde ersätta. *Den är en sammansatt, en svår väg, men som jag tror är mer nödvändig idag än på Byrons eller Victor Hugos tid.* Det finns två skäl till detta.

*Först av allt för att litteraturen består av språk.* Ordet litteratur, av det latinska ordet *littera*, bokstav, betyder ursprungligen det skrivna språket. I Frankrike avser ordet roman de prosa-texter där man på medeltiden för första gången skrev det nya språk som alla talade, det romanska språket. Ordet novell, nyhet, kommer sig också av tanken att det handlar om något nytt. Ungefär vid samma tid upphörde man i Frankrike att använda orden rimmare och rim för att tala om poeter och poesi – av det grekiska verbet *poiein*, skapa. Poeten och romanförfattaren är skapande konstnärer. Detta innebär inte att de uppfinner språket utan att språket för dem är ett instrument för att skapa skönhet, tankar och bilder. Därför kan de inte undvaras. *Språket är mänsklighetens mest fantastiska uppfinning, som föregår allt och skänker allt dess beskärda del. Utan språk ingen vetenskap, ingen teknik, inga lagar, ingen konst, ingen kärlek. Men utan de talandes hjälp blir språket virtuellt.* Det kan förlora sin must, utarmas och dö ut. Författarna är i viss mån dess väktare. *När de skriver sina romaner, sina dikter och sin teater får de språket att leva. De använder inte språket, de är i språkets tjänst. De hyllar det, de slipar och omvandlar det, språket blir levande genom dem, med deras hjälp, och följer tidens sociala och ekonomiska förändringar.* [...]

*Det är omöjligt att tala om jämställdhet och respekt för andra om man inte ser till att varje barn får tillgång till skriftspråket och till böckernas värld.* [...]

*Världskulturen är vår gemensamma angelägenhet.* [...] Men den är särskilt läsarnas sak, det vill säga förläggarnas sak. Visserligen är det orättvist att en indian från norra Kanada för att bli läst måste skriva på erövrarnas språk – franska eller engelska. Visserligen är det en illusion att tro att kreolskan från Mauritius eller från Västindien kan göra sig hörd i samma utsträckning som de idag fem eller sex enväldigt härskande språken i medierna. *Men kan vi genom översättningarna läsa litteratur från dessa områden sker någonting nytt som inger hopp.*

*Kulturen är som sagt hela mänsklighetens gemensamma egendom. Men för att detta skall bli verklighet krävs att alla får samma möjligheter att tillägna sig den. Boken är i all sin ålderdomlighet ett idealiskt verktyg. Den är praktisk, behändig och ekonomisk. Den fordrar ingen särskild teknologi och kan förvaras i samtliga klimat. Den enda nackdelen – och här vänder jag mig speciellt till förläggarna – är att dess pris i många länder fortfarande är orimligt.* [...]

[... ”Paradoxernas skog” kallar Stig Dagerman skrivandet, den plats från vilken konstnären inte skall försöka fly...] Stig Dagermans mening om författarens grundläggande paradox rör i all sin pessimism vid en stor sanning. Han är missnöjd över att inte kunna vända sig till dem som hungrar – efter jordisk föda och kunskap. Alfabetiseringen och kampen mot svälten hänger samman, de är starkt beroende av varandra. Man kan inte lösa det ena problemet och lämna det andra därhän. *Båda kräver att vi handlar. Må inget barn oberoende av kön, språk eller religion behöva svälta eller leva utan kunskaper under detta tredje årtusende som just har inletts här på vår gemensamma jord. Barnet bär på framtiden för vår mänskliga ras. Kungariket tillhör barnet som Herakleitos skrev en gång för länge sedan.* (Min kursiv.)

J.M.G. Le Clézio, Bretagne den 4 november 2008.

Översättning: Ulla Bruncrona

7.12.2008

I FN:s allmänna förklaring om de mänskliga rättigheterna (Artikel 26) uttrycks den mänskliga rättigheten till utbildning. Boken är "ett idealistiskt verktyg", fred och säkerhet innebär att vi alla handlar (modaliteten *faire*): "Må inget barn oberoende av kön, språk eller religion behöva svälta eller leva utan kunskaper under detta tredje årtusende som just har inletts här på vår gemensamma jord.", säger Le Clézio (2008). Boken och litteraturen har en central roll i kampen mot alfabetism och svält. Fredsbegreppet ses ofta som enbart ett abstrakt begrepp om makt, men en pragmatisk syn på fred inkluderar handlingen: att aktivt agera för människans primära behov mat, utbildning och bildning samt en fredskultur. "Idag, kort efter avkolonialiseringen, är litteraturen ett verktyg för vår tids män och kvinnor att uttrycka sin identitet, att kräva rätten att föra sin talan och i all sin mångfald göra sin stämma hörd. Utan deras röster, utan deras anrop, skulle vi leva i en tyst värld.", konstaterar Le Clézio (2008) i sin Nobelföreläsning. De litterära rösternas bärvidd är stor.

Hurdan uppföljning får Le Clézios tankar? År 2014 får den indiske läraren Kailash Satyarthi (f. 1954) och den unga pakistanska skolflickan Malala Yousafzai (f. 1997) Nobels fredspris med motiveringen: "for their struggle against the suppression of children and young people and for the right of all children to education".<sup>20</sup> Fredsbegreppet innebär denna handlingsaspekt (modaliteten *faire*): alla människor ska ha rätt till fred och rätt att leva i en fredskultur så som Thorbjørn Jagland (2014) konstaterar då han beskriver Kailash Satyarthi och Malala Yousafzai, dessa "champions of peace": "You will for all the future form part of the row of gold that forms our Nobel history – the row of campaigning people. People who have created the 'global conscience' of which we can all be the bearers – the call for freedom and justice. The most important thing of all is to have children and young people set free!"

I sin Nobelföreläsning talar den unga flickan Malala Yousafzai (2014) på ett enkelt språk som når alla om fred och utbildning. Den starka modaliteten är "du och jag, vi alla" *måste* (*devoir*) få slut på krig och våld så att alla barn kan få utbildning:

### **Nobel Lecture**

Nobel Lecture by Malala Yousafzai, Oslo, 10 December 2014.

Malala Yousafzai

[...] *Education is one of the blessings of life – and one of its necessities* [...]

But things did not remain the same. When I was in Swat, which was a place of tourism and beauty, suddenly changed into a place of terrorism. I was just ten that more than 400 schools were destroyed. Women were flogged. People were killed. And our beautiful dreams turned into nightmares.

---

<sup>20</sup> The Nobel Peace Prize 2014 – Presentation Speech. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2014/presentation-speech.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2014/presentation-speech.html) [15.8.2015].

Education went from being a right to being a crime.

Girls were stopped from going to school.

When my world suddenly changed, my priorities changed too.

I had two options. One was to remain silent and wait to be killed. And the second was to speak up and then be killed.

I chose the second one. I decided to speak up.

We could not just stand by and see those injustices of the terrorists denying our rights, ruthlessly killing people and misusing the name of Islam. *We decided to raise our voice and tell them: Have you not learnt, have you not learnt that in the Holy Quran Allah says: if you kill one person it is as if you kill the whole humanity? [...]*

In year 2015, representatives from all around the world will meet in the United Nations to set the next set of goals, the Sustainable Development Goals. This will set the world's ambition for the next generations.

*The world can no longer accept, the world can no longer accept that basic education is enough. Why do leaders accept that for children in developing countries, only basic literacy is sufficient, when their own children do homework in Algebra, Mathematics, Science and Physics?*

*Leaders must seize this opportunity to guarantee a free, quality, primary and secondary education for every child.*

Some will say this is impractical, or too expensive, or too hard. Or maybe even impossible. *But it is time the world thinks bigger. [...]*

We are living in the modern age and we believe that nothing is impossible. We have reached the moon 45 years ago and maybe will soon land on Mars. *Then, in this 21<sup>st</sup> century, we must be able to give every child quality education.*

Dear sisters and brothers, dear fellow children, *we must work... not wait. Not just the politicians and the world leaders, we all need to contribute. Me. You. We. It is our duty. [...]*. (Min kursiv.)

Fredsbegreppet inbegriper inte enbart dikotomin fred–krig utan det är ett polysemt, mångtydigt begrepp som innebär en humanitär, humanistisk och global-etisk livshållning med både ord och handling vilket tydligt framgår ovan. Den unga pakistanska flickan Malala Yousafzai (2014) ställer de enkla frågor vi alla ställer: "Why is it that countries which we call 'strong' are so powerful in creating wars but are so weak in bringing peace? Why is it that giving guns is so easy but giving books is so hard? Why is it, why is it that making tanks is so easy, but building schools is so hard?"

Likaså talar KG Hammar (2013) i sin fredsteologi *Fred är vägen till fred* om den mångdimensionella freden som han vill kalla *den stora freden* (till skillnad från *den lilla freden* som är frånvaron av krig och öppet våld) och som vuxit fram under de senaste hundra åren och har stora likheter med det bibliska *Shalom*-begreppet, som handlar om "fred, trygghet och rättvisa" och är "ett starkt relationsord som finns i våra relationer till varandra och till oss själva, till

naturen eller skapelsen och till Gud, när en harmonisk öppenhet föreligger”. Hammar (2013: 3–4, 11) skriver: ”Ingen fred utan rättvisa, utan demokrati och mänskliga rättigheter, utan fred med skapelsen, är några övertygelser som jag återkommer till”, och han hänvisar till en samtida röst från Palestina, Jean Zaru, kvinna, kväkare och kyrkoledare, som beskriver *den stora freden* på det här mångdimensionella sättet:

*Fred är ett tillstånd av respekt, samarbete och välfärd.  
Fred är närvaron av social rättvisa.  
Fred är frånvaron av krig, fattigdom, hunger och förtryck.  
Fred är att ha tillräckligt att äta.  
Fred är frihet från sjukdom. Det är arbete och hälsa.  
Fred är framtidshopp för alla Guds barn och Guds värld.  
Fred är att kunna samlas utan rädsla, till gudstjänst,  
till arbete. Det är att kunna publicera sig och säga  
sanningen även till makten.  
Fred är Salam (Shaloms motsvarighet på arabiska),  
välfärd, jämlikhet och respekt för mänskliga rättigheter.  
Fred är när alla känner sig hemma och accepterade utan  
barriärer av ålder, klass, kön, ras, religion eller nationalitet.  
Fred är dynamisk och positiv handling.  
Fred är när vi bryter ner synliga och osynliga murar mellan  
människor, nationer, religioner och raser.  
Fred är den sköra harmoni som bär på erfarenheter av  
kamp, uthållighet i lidandet och kärlekens styrka. (Hammar 2013: 3–4, 11.)*

*Den stora freden* avser således en helgjuten mänsklig livshållning. Oberoende av olika livsåskådningar kan vi säkert tala om *den stora freden* som gör det möjligt att göra det som författaren J.M.G. Le Clézio (2008) eller den unga pakistanska Nobelpristagaren i fred Malala Yousafzai (2014) talar om: att tänka och skriva fritt, att få utbildning, dvs. att förverkliga den demokratiska principen om fred som en mänsklig rättighet för alla.

## 2.5 ”maktens strukturer och individens motstånd, revolt och nederlag”

Litteraturen är på de förtrycktas sida har Nadine Gordimer skrivit. Litteraturens röster, ordets, språkets och litteraturens roll som mänsklighetens konstnärliga språkrör har avgörande betydelse för dem som inte kan föra sin talan så som Le Clézio (2008) konstaterar i sin Nobelföreläsning. Verklighetens och litteraturens roll finns också tydligt uttryckt i peruanen Mario Vargas Llosas (f. 1936) författarskap med motiveringen till Nobelpriset i litteratur 2010: ”för hans kartläggning av maktens strukturer och knivskarpa bilder av individens mot-

stånd, revolt och nederlag”.<sup>21</sup> I likhet med Le Clézio (2008) talar också Mario Vargas Llosa (2010) om språket och litteraturens roll.

### Nobelföreläsning

7 december 2010

#### Mario Vargas Llosa

#### En hyllning till läsningen och dikten

[...]

*Utan dikten skulle vi vara mindre medvetna om frihetens betydelse för att göra livet uthärdligt och om det inferno som det blir när friheten kränks av en tyrann, en ideologi eller en religion. De som tviplar på att litteraturen, förutom att insvepa oss i drömmen om skönhet och lycka, varnar oss för alla former av förtryck, de borde fråga sig varför alla regimer som envisas med att kontrollera medborgarnas uppförande från vaggan till graven är så rädda för litteraturen att de sätter upp censur för att undertrycka den och bevakar de oberoende författarna med så stor misstänksamhet. Det gör de därför att de vet vilken risk de löper om de låter fantasin tala i böckerna, hur förledande dikten blir när läsarna jämför den frihet som gör den möjlig, och som den utövar, med den upplysningsfientlighet och fruktan som hotar dem själva i den verkliga världen. Vare sig de själva vill eller inte, vare sig de vet det eller inte, sprider diktarna missnöje genom att hitta på berättelser, för de visar oss att världen är illa hopkommen, att fantasins tillvaro är rikare än vardagens rutin. Om den iakttagelsen slår rot i medborgarnas känslor och medvetande, så blir det svårare att manipulera dem, att få dem att svälja lögnen att de har det bättre och tryggare bakom galler tillsammans med inkvisitorer och fångvaktare.*

*Bra litteratur bygger broar mellan olika slags människor, för den roar, plågar eller överraskar oss, och på så sätt förenar den oss under ytan av de språk, fördomar, trosföreställningar, seder och bruk som skiljer oss åt. [...] Litteraturen skapar ett syskonskap mitt i de mänskliga olikheterna och suddar ut de gränser mellan människor som har skapats av okunnighet, ideologier, religioner, språk och ren dumhet. [...]*

*Litteraturen är en bedräglig framställning av livet, och ändå hjälper den oss att förstå det bättre, att orientera oss i den labyrint där vi föds, vandrar och dör. Den gottgör oss för de motgångar och frustrationer som det verkliga livet utsätter oss för, och tack vare den tolkar vi åtminstone delvis de hieroglyfer som tillvaron brukar vara för de allra flesta människor, särskilt för oss som hyser fler tvivel än förvisningar och som erkänner oss stå handfallna inför ämnen som transcendens, individuella och kollektiva öden, själen, historiens mening eller meningslöshet och det rationella tänkandets räckvidd och begränsningar. [...]*

*Från grottan till skyskrapan, från knölpåken till massförstörelsevapnen, från stammens tautologiska tillvaro till globaliseringens tidsålder har litteraturens fiktioner mångfaldigt de mänskliga erfarenheterna och hindrat oss människor att hemfalla åt förslappning, inåtvändhet, resignation. Ingenting har sått så mycken oro, rört om så mycket i våra fantasier och begär, som det liv av lögn som vi lägger till vårt eget med hjälp av litteraturen så att vi får uppleva de stora äventyr och lidelser som det verkliga livet aldrig skänker oss. Litteraturens lögn blir till sanningar genom oss läsare som har blivit förvandlade, smittats av begär och för fiktionens skull hamnat i en ständig motsättning till den torftiga verkligheten. Med en förtrollning som får oss att drömma om att äga vad vi inte äger, vara vad vi inte är, uppnå den omöjliga tillvaro där vi*

---

<sup>21</sup> The Nobel Prize in Literature 2010. [Nobelprize.org](http://www.nobelprize.org/nobel_prizes/literature/laureates/2010/). Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/2010/](http://www.nobelprize.org/nobel_prizes/literature/laureates/2010/) [9.9.2015].

likt hedniska gudar får känna oss jordiska och eviga på samma gång, intalar oss *litteraturen det missnöje och den upproriskhet som ligger bakom alla framsteg som har bidragit till att minska våldsamheten i det mänskliga umgänget. Att minska våldet, inte avskaffa det. För vår historia kommer lyckligtvis alltid att förbli oavslutad. Därför måste vi fortsätta att drömma, att läsa och att skriva: den effektivaste metod som vi har kommit på för att lindra vår förgänglighet, besegra tidens tand och göra det omöjliga möjligt.* (Min kursiv.)

Stockholm den 7 december 2010.

Översättning: Peter Landelius

Med ovanstående citat har jag velat belysa litteraturens avgörande roll i kulturen och samhället. Begreppet *fred* nämns inte alltid explicit i de Nobeltal och -föreläsningar jag undersökt men det får många inherenta uttryck och representationer i texterna. Människoblivandets djupa tillvaro föds som tradition, utbildning och konst. Ordets och språkets makt synliggör vår världs galenskap och icke-fred. I denna process har det fria ordet och litteraturen en avgörande roll att lokalt och globalt arbeta för fred, säkerhet och rättvisa. Fred är ett pragmatiskt begrepp: fred är kultur, fred är att alla i världen får utbildning. (Se avsnitten "Thinking about liberty in dark times" och "Liberty, equality, fraternity and vulnerability" i Kristeva [2005] 2010: 3–23, 29–45.)

### 3 "CULTIVATING HUMANITY" – "CULTIVATING PEACE" – "CULTIVATING DIGNITY"

#### 3.1 Ordets makt och möjlighet

I sin bok *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* ([1997] 2003) skriver Martha C. Nussbaum om hur vi kan undervisa i humanitet och hur vi kan utbilda studenter i "humanity", dvs. "kultivera" och odla mänsklighet. I sin artikel *Cultivating Humanity and World Citizenship* skriver hon ([2007] 2015: 37–40) om hur högre utbildning kan skapa en gemenskap av kritiska tänkare och om hur demokratiska samhällen och en rättvis världskultur skapas. Hon talar om vissa kompetenser ("capacities") för världsmedborgarskap (se också Kant [1795] 2004: 69–72) som den högre utbildningen ska ge. Ett världsmedborgarskap innefattar enligt Nussbaum följande:

The idea of "liberal education"—higher education that cultivates *the whole human being for the functions of citizenship and life in general*—[...] to learn about the major traditions—majority and minority—within their own nation. *We can and must produce students whose moral and political beliefs are not simply a function of talk radio or peer pressure and who have gained the confidence that their own minds can confront the toughest questions of citizenship.* [...]

*We need to cultivate our students' "inner eyes," and this means carefully crafted instruction in the arts and humanities, which will bring students into contact with issues of gender, race,*



*ethnicity, and cross-cultural experience and understanding.* This artistic instruction can and should be linked to the “*citizen of the world*” instruction, because works of art are frequently an invaluable way of beginning to understand the achievements and sufferings of a culture or group different from one’s own. [...].

We need to listen, once again, to the ideas of Dewey and Tagore, favoring an education that *cultivates the critical capacities, fosters a complex understanding of the world and its peoples, and educates and refines the capacity for sympathy*—in short, an education that cultivates human beings and their humanity, rather than producing generations of useful machines. If we do not insist on the crucial importance of the humanities and the arts, they will drop away because they don’t make money. But they do something far more precious than that by generating vital spaces for sympathetic and reasoned debate, *helping to build democracies that are able to overcome fear and suspicion and, ultimately, creating a world that is worth living in.* (Nussbaum [2007] 2015: 37–40; min kursiv.)

Nussbaum ([1997] 2003, 2010, [2007] 2015) vill också visa att högre utbildning inom humaniora kan förena dialogen mellan det humanistiska och den naturvetenskapliga utbildningen och på så sätt ge en hel kultur, dvs. bygga upp ett globaletiskt världsmedborgarskap.

Mänsklighetens stora projekt är att bygga, förverkliga och upprätthålla fred. Ord och handling är vägen till fred och en fredskultur. Så som ovan framgått har fred många dimensioner och modaliteter. Krig och flyktingströmmar är verklighet i dag. Ur Pandoras skrin kommer krig, olyckor och misär. Men modaliteten *att kunna hoppas (désir, pouvoir, espere, espair), att tro (croire) och att vilja fred (vouloir)* finns längst ner i skrinet (se von Wright 1978: 28–33). Detta uttrycks också i Alva Myrdals (1902–1986) Nobeltal då hon 1982 delar fredspriset med Alfonso García Robles (1911–1991): “[...] All mankind is now learning that these nuclear weapons can only serve to destroy, never become beneficial. And thus we can hope that men will understand that the interest of all are the same, that hope lies in cooperation. We can then perhaps keep PEACE.” (Myrdal 1982.)

”Ordet är mitt bästa vapen”, konstaterar FN-diplomaten och medlaren Jan Eliasson (se 2010a, 2010b, 2012, 2014, 2015) i flera sammanhang. Metaforen med vapen är kanske inte så lyckad, men hellre strider man vid ett förhandlingsbord än i fält: “Better fight around a table than on a battle-field” (Jean Monnet,<sup>22</sup> se Benedetti 2012), så som man konstaterar med referens till Jean Monnet och hans gyllene regel i samband med att den största fredsorganisationen EU får Nobels fredspris år 2012: “for over six decades contributed to the advancement of peace and reconciliation, democracy and human rights in Europe”.<sup>23</sup> EU får fredspriset med följande motiveringar: “as the EU’s most

---

<sup>22</sup> Fransmannen Jean Monnet (1888–1979), affärsman och politiker, politisk och ekonomisk rådgivare som ägnade sitt liv åt den europeiska integrationen, räknas till Europeiska unionens grundare, den första ordföranden för Europeiska kol- och stålgemenskapen (9.5.1950).

<sup>23</sup> Om EU och dess möjligheter att vara en stark medlare, se *Strengthening the EU’s peace mediation capacities. Leveraging for peace through new ideas and thinking*, 2012, Tanja Tamminen (ed.).

important result: the successful struggle for peace and reconciliation and for democracy and human rights. The stabilizing part played by the EU has helped to transform most of Europe from a continent of war to a continent of peace. [...] The work of the EU represents 'fraternity between nations', and amounts to a form of the 'peace congresses' to which Alfred Nobel refers as criteria for the Peace Prize in his 1895 will."<sup>24</sup>

Fred är en fråga om vilja så som president Martti Ahtisaari (2008) konstaterar: alla konflikter kan lösas om vi har en vilja (*will*):

### **Nobel Lecture**

Nobel Lecture by Martti Ahtisaari, Oslo, 10 December 2008.

Your Majesties, Your Royal Highnesses, Excellencies,  
Distinguished members of the Norwegian Nobel Committee, Dear Friends and Colleagues  
around the world,

[...]

#### All conflicts can be resolved

Wars and conflicts are not inevitable. They are caused by human beings. There are always interests that are furthered by war. Therefore those who have power and influence can also stop them.

*Peace is a question of will. All conflicts can be settled*, and there are no excuses for allowing them to become eternal. It is simply intolerable that violent conflicts defy resolution for decades causing immeasurable human suffering, and preventing economic and social development. The passivity and impotence of the international community make it more difficult for us to place our faith in jointly built security structures. Despite the many challenges, even the most intractable conflicts can be resolved if the parties involved and the international community join forces and work together for a common aim. The United Nations provides the right framework for international peace efforts and solutions to global problems. However, we are all aware of the constraints of the United Nations and of the tendency of the member states to give it demanding assignments without providing adequate resources and political support. It is important that the UN member states work resolutely to strengthen the world organization. We cannot afford to lose the UN.

In a conflict, one party can always claim victory, *but building peace must involve everybody: the weak and the powerful, the victors and the vanquished, men and women, young and old. However, peace negotiations are often conducted by a small elite. In the future we must be better able to achieve a broader participation in peace processes. Particularly, there is a need to ensure the engagement of women in all stages of a peace process.*

*Peace processes and the agreements resulting from them end the violence.* But the real work only starts after a peace agreement has been concluded. The agreements reached have to be implemented. Social and political change does not happen overnight, and the *reconstruction and establishment of democracy demand patience*. That requires a comprehensive approach to *peacebuilding*, and support for civil society. [...]

---

<sup>24</sup> The Nobel Peace Prize 2012 to the European Union (EU) – Press Release. *Nobelprize.org*. Nobel Media AB 2014 [läst 13.9.2015].  
[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2012/press.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2012/press.html) [läst 13.9.2015].

I hope that this distinguished prize awarded to me will encourage individuals and organizations to continue their efforts for peace. I also hope that they will receive full support for their work in the future.

If we work together, we can find solutions. We should not accept any excuses from those in power. *Peace is a question of will.* (Understrykning i originalet; min kursiv.)

Att förstå vad fred betyder för hela mänskligheten är vårt största projekt som många gånger går vägen men också misslyckas. Mahatma Ghandis (1869–1948) idé om *fred som vägen till fred* (se Hammar 2013) är *den stora freden*.

Sammanlagt 47 gånger (Marie Curie fick priset två gånger) har Nobelpriset och ekonomipriset tilldelats en kvinna åren 1901–2014.<sup>25</sup> Den första kvinna som fick Nobels fredspris var Bertha von Suttner år 1905 (se ovan). Åren 1901–2014 har sammanlagt 16 kvinnor fått fredspriset. År 2011 får tre kvinnor, Liberias president Ellen Johnson Sirleaf, Leymah Gbowee, Liberia och Tawakkol Karman, Jemen, Nobels fredspris med motiveringen: "for their non-violent struggle for the safety of women and for women's rights to full participation in peace-building work".<sup>26</sup> I sin Nobelföreläsning konstaterar Ellen Johnson Sirleaf (2011) bl.a. följande (se också Rehn 2012b):

#### **Nobel Lecture**

Nobel Lecture by Ellen Johnson Sirleaf, Oslo, 10 December 2011.

#### **A Voice for Freedom!**

Your Majesties, Royal Highnesses, Excellencies, Members of the Norwegian Nobel Committee, Nobel Laureates, my brothers and sisters:

On behalf of all the women of Liberia, the women of Africa, and women everywhere in the world who have struggled for peace, justice and equality, I accept with great humility the 2011 Nobel Prize for Peace.

[...] It was exactly 63 years ago today that the United Nations General Assembly adopted the Universal Declaration of Human Rights. That document, the legacy of a generation that had just emerged from the horrors of a devastating World War, remains of great significance to us today.

It is a Declaration that is **universal**. It speaks of rights that all humans have simply by virtue of being human. These rights are not given to us by governments, which might revoke them at their pleasure.

It is a Declaration that is **legal**, not a list of benevolent aspirations. It obligates States, even in their treatment of their own citizens, to observe, and to uphold, those universal rights and freedoms that belong to us all.

Today's decoration of three women with the highest universal Peace Prize must not be a passing historic moment. We must look upon this event as a milestone in the inexorable march toward *the achievement of a genuine and lasting peace*.

---

<sup>25</sup> Nobel Prize Awarded Women. *Nobelprize.org*. Nobel Media AB 2014.  
[http://www.nobelprize.org/nobel\\_prizes/lists/women.html](http://www.nobelprize.org/nobel_prizes/lists/women.html) [läst 15.8.2015].

<sup>26</sup> The Nobel Peace Prize 2011. *Nobelprize.org*. Nobel Media AB 2014.  
[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2011/](http://www.nobelprize.org/nobel_prizes/peace/laureates/2011/) [läst 15.8.2015].

Let me close by reiterating my deepest gratitude to the Norwegian Nobel Committee for this great honor, and I express my profound thanks to all of you gathered here *for your work in the service of peace and human dignity*.

Thank you. And may God bless you. (Fet stil i orig., min kursiv.)

I *Fred är vägen till fred – ett utkast till en fredsteologi* (2013) betonar KG Hammar (2013: 8) hur kvinnornas freds rörelse och massrörelse i fredsbyggandet haft en avgörande betydelse:<sup>27</sup>

[...] Men icke-våldets historia är allt annat än en passivitetens och den tillbakadragna andlighetens historia. Det räcker att nämna Fredrika Bremer, Mohandas Gandhi, Simone Weil, Martin Luther King, Desmond Tutu, Dorothy Day, Leymah Gbowee och många andra. Den sistnämnda, Nobels fredspristagare 2011, är från Liberia och tog i början av 2000-talet initiativ till en kvinnornas massrörelse mot det långa inbördeskriget med dess många mord men också destruktiva inverkan på hela befolkningen. Rörelsen byggde på aktivt icke-våld och framtvängde den våldsbesudlade presidentens avgång och en nystart på den långa vägen till ett fredligare samhälle. Berättelser som den från Liberia, och de är många, är ljus i mörkret och inspiration för alla fredsbyggare. (Hammar 2013: 8.)

En kvinnornas massrörelse som denna visar hur ord och handling blir aktionens och aktivitetens modalitet. Ord får makt, ord är performativt som får till stånd något nytt, en förändring (modaliteterna *faire, pouvoir, vouloir*) till ett tillstånd av fred och ett fredligt och demokratiskt samhälle (modaliteten *être*). Av Le Clézios (2008) Nobelföreläsning framgår att *språket, litteraturens röster*, är en väg till allt annat, att språket och boken hör till varje barns mänskliga rättigheter. Vi kan (*pouvoir*) om vi vill (*vouloir*), vi har kunskaper (*savoir*) för att agera (*faire*) för en fredskultur som garanterar alla människor fred som möjliggör mänskliga rättigheter. Språk, kommunikation och kunskap avlägsnar missförstånd. Med ordet som verktyg kan vi minska på missförstånd och okunskap och ändra attityder, så som Kofi Annan konstaterar i en intervju med Elisabeth Rehn (2012a): "Sometimes you even have to shake hands with your enemy", inte bara "sometimes" utan kontinuerligt. Inom humaniora har vi ett globalt ansvar att också ur axiologisk synvinkel se hur humanismen som livshållning förverkligas (jfr Kant [1795] 2004; Peirce [1893] 1992: 352–371; se Hartama-Heinonen i denna volym; Welby [1903] 1983, [1911] 1985; Kukkonen 2012a, 2012b, 2013; Tarasti 2015: 131–151).

Det ter sig angeläget att ännu citera den yngsta Nobelpristagaren, den 17-åriga pakistanska flickan Malala Yousafzai, som med sin direkta och vädjande Nobelföreläsning år 2014 riktar sig till oss alla, till barn och vuxna, både till de makthavande och till oss vanliga människor. Hon är inte ensam, hon är många röster, hon är 66 miljoner flickors röster vars talan hon för. Vi kan inte vänta längre, säger hon, vi *måste agera*, göra ord som har makt till handlingar.

---

<sup>27</sup> Om fredsarbetets historia och kvinnornas freds rörelse, se Cortright [2008] 2011; Santi 1992.

Modaliteten *devoir* är tydlig: Vi *måste agera nu* för att skapa ett fredligt samhälle och en bestående fredskultur där vårt mål är människans dignitet: "cultivating humanity" (Nussbaum [1997] 2003, 2010, 2015) och "cultivating peace" (se *Ways of Promoting a Culture of Peace* 2003; se Breines i denna volym; se Kant [1795] 2004; Cortright 2011: 362). Malala Yousafzai talar så här:

**Nobel Lecture by Malala Yousafzai  
Oslo, 10 December 2014**

[...]

I am not a lone voice, I am not a lone voice, I am many.

I am Malala. But I am also Shazia.

I am Kainat.

I am Kainat Soomro.

I am Mezon.

I am Amina. I am those 66 million girls who are deprived of education. And today I am not raising my voice, it is the voice of those 66 million girls. [...]

Dear sisters and brothers, dear fellow children, we must work... not wait. Not just the politicians and the world leaders, we all need to contribute. Me. You. We. It is our duty.

Let us become the first generation to decide to be the last, let us become the first generation that decides to be the last that sees empty classrooms, lost childhoods, and wasted potentials.

Let this be the **last time** that a girl or a boy spends their childhood in a factory.

Let this be the last time that a girl is forced into early child marriage.

Let this be the last time that a child loses life in war.

Let this be the last time that we see a child out of school.

Let this end with us.

Let's begin this ending ... together ... today ... right here, right now. Let's begin this ending now.

Thank you so much. (Understrykning och fet stil i originalet.)

*Att förstå* i en mångkulturell mänsklighet utgår egentligen från grundbetydelseerna 'frid' och 'kärlek' hos ordet *fred*.<sup>28</sup> Vi kan upprepa de retoriskt effektfulla enkla uttrycken som signalerar drömmen om ett fredligt samhälle: "*I have a dream!*" (Martin Luther King 1963), "*Change ... Yes, we can... Yes, we can.*" (Barack Obama 2008) och "*Peace is a question of will.*" (Martti Ahtisaari 2008). Mänskligheten har ett alternativ. I sin introduktion till filosofen och semiotikern Charles Sanders Peirces skrift *The Essential Peirce* skriver Nathan Houser (1992: xl) på följande sätt:

[...] There are many ways to live in the world, and intellect does not constrain us to a single path. There is far more to an intellect than the mere representation of external objects: there are

---

<sup>28</sup> Se *fred* fsv. *friþer*, *fredh(er)*, *fred*, *frid*, motsv. isl. *fríðr*, kärlek, *fred*, *frid*, d. *fred*, fsax. *frithu*, fht. *fridu*, t. *friede*, feng. *fríðu*, av ett germ. *friþu-*, ieur. *pritu-*, till roten *prī*, (skydda o.) älska; [...] formen *fred* är den ur fsv. *friþer* ljudlagsenligt utvecklade formen, *frid* torde bero dels o. väsentligen på skriftspråklig tradition, dels i ngn mån på inflytande från t. *friede* (SAOB 1925: F 1417; *frid*, se *fred*, SAOB 1926: F1515). Se semantiska genomgångar i Hartama-Heinonens, Hilmisdóttirs och Sorvalis bidrag i denna volym.

plans and purposes and ideals, all of which can be infixed in intellectual habits that *predetermine future behavior*. And, of course, future behavior will shape the world that is to come. What is so interesting about Peirce's views is that we as individuals, we as humanity, have some measure of control over our intellectual habits. We have a *choice*. We can deliberately, though with effort, change our intellectual habits – which means that we can *change our minds*: and that means that we have some measure of control over which of the many possible futures will be ours. Perhaps this is semiotic idealism but, if so, it is an idealism compatible with semiotic realism. [...] (Kursiv. i orig.)

Så som Houser (1992: xl) skriver med hänvisning till Peirces etik (se t.ex. Peirce, *Evolutionary Love*, 1893) har vi ett val och vi kan förändra oss: "We have a *choice*." och "we can *change our minds*". Den unga Nobelpristagaren Malala Yousafzai, som själv blev föremål för våld då hon försvarade flickors rätt till utbildning, vädjar till oss alla att förändra vår värld av krig och våld, vi *måste* göra det, vi *måste kunna* göra det (*désir, pouvoir, devoir*). Fred är en fråga om hopp (modaliteten *croire*) och vilja (modaliteten *vouloir*): vi *måste kunna vilja fred*. Vi har detta alternativ.

### 3.2 Humanitet, humanism och humaniora

#### Möten, gränser och gränsöverskridanden i olika semiosfärer

Sammanfattningsvis vill jag hänvisa till ett konkret gränsöverskridande humanistiskt projekt som kommer från musikens värld och som uttrycker den tanke som vårt flerspråkiga projekt och vårt symposium *Humanistit ilman rajoja – Humanister utan gränser – Humanists without Borders* (HumWB, 2012) samt vår flerspråkiga volym *PAX* (2015) har. Musikforskaren, musikern, kompositören och dirigenten Jordi Savalls (f. 1941) stora musikprojekt *Jerusalem* (2008), *Istanbul* (2009) och *Esprit des Balkans, Balkan Spirit* (2013) arbetar med forskare, musiker och musik från olika länder som ett fredsprojekt, ett projekt där personer med olika kulturell bakgrund och olika religioner skapar förståelse och sammanhållning. I de ovan nämnda musikprojekten (med texter och sångtexter på många lokala språk) möts historiker, musikforskare, poeter, författare och musiker kring *fred* utan gränser. I förordet till *Jerusalem* (2008) skriver Montserrat Figueras (1942–2011) och Jordi Savall (f. 1941) så här om fredsprojektet som är "both urgent and imperative":

#### A HOMAGE TO JERUSALEM AND AN INVOCATION TO PEACE

This project was conceived as a homage to Jerusalem, the city endlessly built and destroyed by man in his quest for the sacred and for the spiritual power. Through the power of music and words, this fruit of the passionate and committed collaborations of musicians, poets, researchers, writers and historians from 14 nations, as well as the ALLA VOX and the CIMA Foundation teams, has become a fervent invocation to Peace. A Peace born out of dialogue based on empathy and mutual respect is, despite the enormous difficulties involved, a necessary and desirable path forward for all concerned. It is a goal that is both urgent and imperative, one which can help humanity to overcome its ancestral fears and follies, thus Jerusalem is much

more than a holy city; it is a symbol for all mankind continuing to remind us all in this 21<sup>st</sup> century of the great difficulty involved in living together.

Without peace, no human life is possible  
Montserrat Figueras & Jordi Savall, UNESCO "Artists for Peace"  
Bellaterra, Autumn 2008

Vårt viktigaste redskap inom humanitet, humanism och humaniora är *språket* – *i, med* och *genom* det kan vi uttrycka, tolka och förstå världen. Konstens och litteraturens språk hjälper oss för sin del att tolka och förstå människan och världen. Att tolka och förstå olika tecken som skapar betydelse i olika semiosfärer med olika gränser och gränsöverskridanden är det centrala i en semiotisk teori- och metodbildning där språk och andra sätt att kommunicera på studeras som förståelse, missförstånd och självförståelse. Den interdisciplinära och mångvetenskapliga semiotiken om språk, betydelse och kommunikation är ett försök *att förstå subjektet och existensen* i tid och rum. Semiotikern och musikologen Eero Tarasti (2015: 1–130, 131–209) diskuterar i sin existentiella semiotik de grundläggande semiotiska modaliteterna: "Philosophy: Varieties of Being" och "Doing: Society and Culture". Det gäller problematiken kring *Sein* (Being) och *Schein* (Appearing) i vår existens (*Dasein*) i en temporal process (*Becoming*) där modaliteterna är vara (*être*) och göra (*faire*) och de övriga vilja (*vouloir*), veta (*savoir*), kunna (*pouvoir*), vara tvungen (*devoir*) och tro (*croire*) vilka modaliserar vårt varande och görande och våra mänskliga värden i de olika dynamiska språkliga och kulturella semiosfärer där vi skapar mening och signifikans (*semiosis*).

Den 9. världskongressen i semiotik i Helsingfors år 2007 uttrycker i sitt motto den praktiska nyttan av ett semiotiskt tillvägagångssätt: "Semiotics studies all forms of communication. By analyzing cross-cultural misunderstandings it promotes the self-understanding of mankind."<sup>29</sup> Filosofen Hannah Arendt ([1954] 2004: 9–21) talar om hur individers olika synsätt kombineras till ett gemensamt perspektiv inom humanitet, idéhistorikern Isaiah Berlin (1979: 109–110, 353) konstaterar att ett fredligt samhälle byggs upp av förståelse för det Andra och mångfalden – en av globaliseringens största utmaningar. Semiotikern, språk- och litteraturforskaren Julia Kristeva ([1988] 1997, [2005] 2010) har i flera sammanhang diskuterat kategorin "det främmande" och tanken att det är viktigt att vi är något av "främlingar för oss själva" för att vi bättre kan förstå det vi inte förstår, det som är det främmande och annorlunda. Jordi Savalls humanistiska projekt visar att humanister utan gränser förverkligar denna existentiella vision och mission där olika subjekt, som *vill* och *kan*, möts.

---

<sup>29</sup> President Martti Ahtisaari, Patron of the Congress; 9<sup>th</sup> IASS/AIS World Congress of Semiotics *Communication: Understanding/Misunderstanding*, 11–17 June 2007, Helsinki and Imatra, Finland (Director and IASS President, Professor Eero Tarasti). Se publikationen *Communication: Understanding/Misunderstanding* 2009. Volumes 1–3. Eero Tarasti (ed.). Se också Tarasti 2015: 431–435.

## KÄLLFÖRTECKNING

### Undersökningsmaterial

- AHTISAARI, Martti 2008. Martti Ahtisaari – Nobel Lecture. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2008/ahtisaari-lecture\\_en.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2008/ahtisaari-lecture_en.html) [läst 9.9.2015].
- ALLÉN, Sture 1991. Nobelprize.org. *Nobelprize.org*. Nobel Media AB 2014. [From *Nobel Lectures, Literature 1991–1995*, Editor Sture ALLÉN, World Scientific Publishing Co., Singapore, 1997.] [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1991/presentation-speech.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/presentation-speech.html) [läst 13.9.2015].
- BEMER, Carl Christian 1901. The Nobel Peace Prize 1901. The Occasion of the First Award. Mr. Carl Christian Bemer, president of the Norwegian Parliament. The Nobel Peace Prize 1901. *Nobelprize.org*. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1901/](http://www.nobelprize.org/nobel_prizes/peace/laureates/1901/) [läst 13.9.2015].
- ELYTIS, Odysseus 1979. Odysseus Elytis – Nobel Lecture. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1979/elytis-lecture.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1979/elytis-lecture.html) [läst 13.9.2015].
- EU 2012. The Nobel Peace Prize 2012 – Press Release. Nobelprize.org. Oslo, 12 October 2012. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2012/press.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2012/press.html) [läst 17.8.2015].
- GIEROW, Karl Ragnar 1979. Award Speech Ceremony. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1979/presentation-speech.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1979/presentation-speech.html) [läst 17.8.2015].
- GORDIMER, Nadine 1991. Nadine Gordimer – Nobel Lecture: Writing and Being. *Nobelprize.org*. Nobel Media AB 2014. From *Nobel Lectures, Literature 1991–1995*, Editor Sture ALLÉN, World Scientific Publishing Co., Singapore, 1997.] ©The Nobel Foundation 1991. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1991/gordimer-lecture.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1991/gordimer-lecture.html) [läst 9.9.2015].
- JAGLAND, Thorbjørn 2014. The Nobel Peace Prize 2014 – Presentation Speech. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2014/presentation-speech.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2014/presentation-speech.html) [läst 9.9.2015].
- JOHNSON, Eyvind 1974. Eyvind Johnson – Banquet Speech. *Nobelprize.org*. Nobel Media AB 2014. [From *Les Prix Nobel en 1974*, Editor Wilhelm ODELBERG, [Nobel Foundation], Stockholm, 1975.] [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1974/johnson-speech.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1974/johnson-speech.html) [läst 9.9.2015].
- JOHNSON SIRLEAF, Ellen 2011. Ellen Johnson Sirleaf – Nobel Lecture. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2011/johnson\\_sirleaf-lecture.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2011/johnson_sirleaf-lecture.html) [läst 9.9.2015].
- LE CLEZIO, J.M.G. 2008. Jean-Marie Gustave Le Clézio – Nobelföreläsning: I paradoxernas skog. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/2008/clezio-lecture\\_sv.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/2008/clezio-lecture_sv.html) [läst 9.9.2015].
- MYRDAL, Alva 1982. Alva Myrdal – Acceptance Speech. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/1982/myrdal-acceptance.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/1982/myrdal-acceptance.html) [läst 9.9.2015].
- NOBEL, Alfred [1895] 2015. Alfred Nobels testamente. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/alfred\\_nobel/will/testamente.html](http://www.nobelprize.org/alfred_nobel/will/testamente.html) [läst 10.9.2015].
- Nobelpriset i litteratur* 1901–. Svenska Akademien. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna/](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna/) [läst 15.8.2015].
- The Nobel Prize in Literature* 1901–. All Nobel Prizes in Literature. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/](http://www.nobelprize.org/nobel_prizes/literature/laureates/) [läst 15.9.2015].



- Nobels fredspris, The Nobel Peace Prize* 1901–. All Nobel Peace Prizes. *Nobelprize.org*. Nobel Media AB 2014. <[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/](http://www.nobelprize.org/nobel_prizes/peace/laureates/).  
[http://www.nobelprize.org/nobel\\_prizes/peace/laureates/](http://www.nobelprize.org/nobel_prizes/peace/laureates/) [läst 15.8.2015].
- RUSSELL, Bertrand 1950. Bertrand Russell – Nobel Lecture: What Desires Are Politically Important?. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1950/russell-lecture.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1950/russell-lecture.html) [läst 9.9.2015].
- VARGAS LLOSA, Mario 2010. Mario Vargas Llosa – Nobelföreläsning: En hyllning till läsningen och dikten. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/2010/vargas\\_llosa-lecture\\_sv.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/2010/vargas_llosa-lecture_sv.html) [läst 9.9.2015].
- AF WIRSÉN, C. D. 1901. *Nobelprize.org*. *Nobelprize.org*. Nobel Media AB 2014. [From *Nobel Lectures, Literature 1901–1967*, Editor Horst FRENZ, Elsevier Publishing Company, Amsterdam, 1969.] [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1901/press.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1901/press.html) [läst 9.9.2015].
- YOUSAFZAI, Malala 2014. Malala Yousafzai – Nobel Lecture. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/2014/yousafzai-lecture\\_en.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/2014/yousafzai-lecture_en.html) [läst 9.9.2015].

## Litteratur

- ARENDT, Hannah [1954] 2004. *Mellan det förflutna och framtiden. Sex övningar i politiskt tänkande*. Svensk övers. Annika RUTH PERSSON. Det engelska originalet *Between Past and Future. Six Exercises in Political Thought*, 1954. Göteborg: Daidalos.
- ARISTOTELES 2012. *Retoriken*. Det forngrekiska originalet *Ῥητορική, Rhētorikē*. Svensk övers. Johanna AKUJÄRVI. Introduktion av Janne LINDQVIST GRINDE. 2. upplagan. Ödåkra: Retorikförlaget.
- AUERBACH, Erich [1946] 1992. *Mimesis. Todellisuudenkuvaus länsimaisessa kirjallisuudessa*. Finsk övers. Oili SUOMINEN. Det tyska originalet *Mimesis. Dargestellte Wirklichkeit in der abenländischen Literatur*, 1946. SKST 562. Helsingfors: SKS Finska litteratursällskapet.
- AULÉN, Gustaf 1970. *Dag Hammarskjölds vitbok. Tvivel och tro i "Vägmärken"*. Stockholm: Albert Bonniers förlag.
- BAKHTIN, Mikhail M. 1986. *Speech Genres and Other Late Essays*. Caryl EMERSON & Michael HOLQUIST (eds.). Trans. by Vern W. MCGEE. University of Texas Press Slavic series 8. Austin: University of Texas Press.
- BENEDETTI, Marco 2012. "Better fight around a table than on a battle-field". [Jean Monnet's golden rule.] The European Union receives the Nobel Peace Prize – What this means for Interpretation DG. [Marco Benedetti, Director General of Interpretation.] European Commission SCIC, [http://ec.europa.eu/dgs/scic/news/121210\\_nobel\\_en.htm](http://ec.europa.eu/dgs/scic/news/121210_nobel_en.htm) [läst 29.1.2013].
- BERLIN, Isaiah 1979. *Against the Current. Essays in the History of Ideas*. Edited and with Bibliography by Henry HARDY. With an Introduction by Roger HAUSHEER. London: The Hogarth Press.
- BERRIDGE, G. R. 1995. *Diplomacy. Theory and Practice*. London, New York Toronto etc.: Prentice Hall, Harvester Wheatsheaf.
- BLOEM, Rose 2009. Texts and Their Histories. Nadine Gordimer's Novels as Chronicles of Oppression. I: Vesa HAAPALA & Hannamari HELANDER & Anna HOLLSTEN & Pirjo LYYTIKÄINEN & Rita PAQVALÉN (eds.), *The Angel of History. Literature, History and Culture*. Anthology based on the papers given at the NorLit Conference in Helsinki, August 2007. Helsinki: Department of Finnish Language and Literature, University of Helsinki. 148–158.
- BOSTAD, INGA 2014. Den ukjente friheten – frihet, ansvar og annerledeshet. I: Svein Harald GULLBEKK (red.), *Ja, vi elsker frihet. En antologi*. Oslo: Dreyers Forlag. 53–61.

- CAMUS, Albert 1942. *Le mythe de Sisyphe. Essai sur l'absurde*. Essais 12. Paris: Les Éditions Gallimard.
- Communication: *Understanding/Misunderstanding* 2009. Vol. 1–3. Eero TARASTI (ed.) & Paul FORSELL & Richard LITTLEFIELD (Associated Editors), Proceedings of the 9<sup>th</sup> Congress of the IASS/AIS – Helsinki–Imatra: 11–17 June, 2007. Acta Semiotica Fennica XXXIV. Imatra: International Semiotics Institute at Imatra & Helsinki: Semiotic Society of Finland.
- CORTRIGHT, David [2008] 2011. *Rauha. Ajatusten ja liikkeiden historia*. Finsk övers. Eila SALOMAA. Det engelska originalet *Peace. A History of Movements and Ideas*. Cambridge University Press, 2008. Helsingfors: Gaudeamus.
- Eilen, databas, Ulkopoliittinen instituutti, Utrikespolitiska institutet, Finnish Institute of International Affairs, [www.eilen.fi](http://www.eilen.fi), <http://www.fiia.fi> [läst 2.8.2015].
- EKSTRÖM, Anders & SÖRLIN, Sverker 2012. *Alltings mått. Humanistisk kunskap i framtidens samhälle*. Stockholm: Norstedts.
- ELIASSON, Jan 2010a. *En diplomatins hantverkare. Vänbok till Jan Eliasson*. Stockholm: Atlantis.
- 2010b. "Ord kan rädda liv: Diplomatin retorik". Diplomaten Jan Eliasson talar om ordens betydelse i den internationella politiken med universitetslektor Ulla Berglin och professor Sven-Göran Malmgren vid Institutionen för svenska språket vid Göteborgs universitet. Med kort inledning av universitetslektor Barbro Wallgren Hemlin, ordförande för Retorikcentrum vid Göteborgs universitet. Produktionsår: 2010 Längd: 1:01:05. Retorikcentrum vid Göteborgs universitet. UR.se, <http://www.ur.se/Produkter/156815-UR-Samtiden-Ord-kan-radda-liv-Diplomatins-retorik> [hämtad 22.11.2012].
- 2014. Intervju: Jan Eliasson – "Hela livet är en förhandling". HR Sverige-Bloggen. <http://blogg.hrsverige.nu/2014/12/03/intervju-jan-eliasson-hela-livet-ar-en-forhandling/> [läst 27.7.2015].
- 2015. *Globalt samarbete i en orolig tid*. Jan Eliasson i Stockholm. FN-förbundet UNA Sweden 7.11.2014. Uppdaterad 24.4.2015. <http://www.fn.se/press/nyheter/jan-eliasson-i-stockholm/> [hämtad 27.7.2015].
- ERIKSSON, Gunnar 1982. *Världarnas samklang. Musik, idéer och vetenskap*. Stockholm: P. A. Norstedts & Söners Förlag.
- ERLANDSSON, Åke 1997. Alfred Nobel and His Interest in Literature. [Copyright © Åke Erlandsson, Nobel Library of the Swedish Academy 1997.] *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/alfred\\_nobel/biographical/articles/erlandsson/](http://www.nobelprize.org/alfred_nobel/biographical/articles/erlandsson/) [http://www.nobel-prize.org/alfred\\_nobel/biographical/articles/erlandsson](http://www.nobel-prize.org/alfred_nobel/biographical/articles/erlandsson) [läst 27.7.2015].
- FN:s allmänna förklaring om de mänskliga rättigheterna. FN-förbundet UNA Sweden. <http://www.fn.se/fn-info/vad-gor-fn/manskliga-rattigheter-och-demokrati/fns-allmana-forklaring-om-de-manskliga-rattigheterna/> [läst 15.7.2015].
- FN-stadgan = *Förenta Nationernas stadga*. <http://www.fn.se/PageFiles/1158/FN-stadgan.pdf> [läst 15.7.2015].
- GOTHÓNI, René (red.) 2002. *Att förstå inom humaniora*. Societas Scientiarum Fennica. Helsingfors: Finska Vetenskaps-Societeten.
- GREENBLATT, Stephen 2005. *The Greenblatt Reader*. Michael PAYNE (ed.). Oxford: Blackwell Publishing.
- GREIMAS, A. J. 1970. *Du sens. Essais sémiotiques*. Paris: Seuil.
- 1983. *Du sens. Essais sémiotiques*. Vol. 2. Paris: Seuil.
- GREIMAS, A. J. & COURTÉS, J. (eds.) 1979. *Semiotics and Language. An Analytical Dictionary*. Trans. Larry CHRIST et al. Advances in Semiotics. Bloomington: Indiana University Press.
- HAKALA, Terhi 2012. Comments to the presentations on *Modalities of Mediation: Sharing Experiences* 2012, Finnish Institute of International Affairs, Helsinki, Finland, September 9<sup>th</sup> 2012, The International Peace Day on 21 September (endorsed by the UN General Assembly

- in 2001). [http://www.fia.fi/fi/event/499/modalities\\_of\\_mediation\\_sharing\\_experiences/](http://www.fia.fi/fi/event/499/modalities_of_mediation_sharing_experiences/) [läst 1.11.2012 och 2.8.2015].
- HAMMAR, KG 2013. *Fred är vägen till fred – ett utkast till en fredsteologi*. Svenska Kyrkan. 1–11. <http://www.svenskakyrkan.se/kyrkaochsamhalle/publikationer-om-ekumenik-och-religionsdialog> [läst 2.8.2015].
- HAMMARSKJÖLD, Dag 1963. *Vägmärken*. Stockholm: Albert Bonniers Förlag AB.
- HARTAMA-HEINONEN, Ritva 2008. *Abductive Translation Studies. The Art of Marshalling Signs*. Acta Semiotica Fennica XXVIII. Imatra: International Semiotics Institute at Imatra (ISI) & Helsinki: Semiotic Society of Finland.
- Historioitsijat ilman rajoja – Historians without Borders* (HWB) 2015–. <http://tuomioja.org/blogi/2015/06/historians-without-borders-historioitsijat-ilman-rajoja/> [läst 19.6.2015].
- HOFSTEN, Ingela 2012. Ingen tyst diplomat. Att tala är guld för diplomaten Jan Eliasson. När man tiger stelnar konflikterna. *Språktidningen*, april 2012. <http://spraktidningen.se/artiklar/2012/03/ingen-tyst-diplomat> [läst 15.7.2015].
- HOUSER, Nathan 1992. Introduction. I: Nathan HOUSER & Christian KLOESEL (eds.), *The Essential Peirce. Selected Philosophical Writings*. Volume 1 (1867–1893). Bloomington and Indianapolis: Indiana University Press. xix–xli.
- Humanistit ilman rajoja – Humanister utan gränser – Humanists without Borders* (HumWB) 2012–. Forskningsprojektet. Program 22–23.11.2012. [http://www.helsinki.fi/sup/ajankohtaista/ilman\\_rajoja.pdf](http://www.helsinki.fi/sup/ajankohtaista/ilman_rajoja.pdf) [läst 10.11.2012].
- Humanistit ilman rajoja – Humanister utan gränser – Humanists without Borders* (HumWB) 2012. Symposiet 22–23.11.2012. Helsingfors universitet & Utrikesministeriet. <http://www.helsinki.fi/sup/ajankohtaista/ilmanrajoja.html> [läst 10.11.2012].
- HYVÄRINEN, Matti & KURUNMÄKI, Jussi & PALONEN, Kari & PULKKINEN, Tuija & STENIUS, Henrik (red.) 2003. *Käsitteet liikkeessä. Suomen poliittisen kulttuurin käsitehistoria*. [Begrepp i rörelse. Den finländska politiska kulturens begreppshistoria.] Tammerfors: Vastapaino.
- JAKOBSON, Roman [1959] 1987. On Linguistic Aspects of Translation. I: Krystyna POMORSKA & Stephen RUDY (eds.), *Language in Literature*. Cambridge, Massachusetts & London, England: The Belknap Press of Harvard University Press. 428–435.
- KANT, Immanuel [1795] 2004. *Om den eviga freden*. Ett filosofiskt utkast. Översatt och försedd med en inledande essä om fredstanken i Europa av Alf W JOHANSSON. Det tyska originalet *Zum ewigen Frieden*, 1795. Königsberg. Stockholm: ePan, Prisma.
- KING, Martin Luther 1963. Martin Luther King's I have a dream speech August 28 1963, American History. <http://www.let.rug.nl/usa/documents/1951-/martin-luther-kings-i-have-a-dream-speech-august-28-1963.php> [läst 15.8.2015].
- KRISTEVA, Julia [1988] 1997. *Främlingar för oss själva*. Övers. av Ann RUNNQVIST-VINDE. Fackgranskning Ebba WITT-BRATTSTRÖM. Det franska originalet *Étrangers à nous-mêmes*, 1988. Stockholm: Natur och Kultur.
- [2005] 2010. *Hatred and Forgiveness*. Trans. Jeanine HERMAN. Det franska originalet *Haine et le pardon. Pouvoirs et limites de la psychanalyse*, 2005. European Perspectives: A Series in Social Thought and Cultural Criticism. New York: Columbia University Press.
- KUKKONEN, Pirjo 1989. *Från konst till vetenskap. Begreppet vetenskap och dess språkliga uttryck i svenskan under 400 år*. Meddelanden från institutionen för nordiska språk och nordisk litteratur vid Helsingfors universitet utgivna genom Lars HULDÉN och Mirja SAARI A:5. Helsingfors: Helsingfors universitet.
- 2003. Understanding the Signs of Diplomacy as Dialogue: Language, Signs and Silence in Global Semiosis: Negotiation as a Cross-Cultural Process and Result. I: Eero TARASTI (ed.), *Understanding/Misunderstanding. Contributions to the Study of the Hermeneutics of Signs*. Acta Semiotica Fennica XVI. Imatra: International Semiotics Institute at Imatra (ISI) & Helsinki: Semiotic Society of Finland. 326–355.

- 2009. *Det sjungande jaget. Att översätta känslan och själen. Den lyriska samlingen Kanteletar i svenska tolkningar 1830–1989*. Acta Semiotica Fennica XXXI. Imatra: Imatra Semiotics Institute at Imatra (ISI) & Helsingfors: Semiotiska sällskapet i Finland.
- 2012a. Welby's Significs and Translation as Meaning in Process and Progress: Three Modes of Meaning – Sense, Meaning, and Signification. I: Anneli AEJMELEUS & Päivi PAHTA (eds.), *Translation – Interpretation – Meaning. COLLeGIUM Studies across Disciplines in the Humanities and Social Sciences* 7. Helsinki: Helsinki Collegium for Advanced Studies. 130–156. [http://www.helsinki.fi/collegium/journal/volumes/volume\\_7/index.htm](http://www.helsinki.fi/collegium/journal/volumes/volume_7/index.htm), [https://helda.helsinki.fi/bitstream/handle/10138/34750/7\\_09\\_Kukkonen.pdf?sequence=1](https://helda.helsinki.fi/bitstream/handle/10138/34750/7_09_Kukkonen.pdf?sequence=1) [läst 15.8.2015].
- 2012b. Kieli – humanismin voima. [Språket – humanismens makt.] *Ajan merkit: Humanismin kohtalo* 2012. [Tecken i tiden: Humanismens öde.] Temanummer. *Synteesi. Taiteidenvälisen tutkimuksen aikakauslehti* 1/2012. Eero TARASTI (chefred.). 19–28.
- 2013. The translating and signifying subject as *homo interpres* and *homo significans*: Victoria Welby's concept of translation – a polyfunctional tool. I: Frank NUESSEL & Vincent COLAPIETRO & Susan PETRILLI (Guest eds.) & Marcel DANESI (ed.). Special Issue *On and Beyond Significs: Centennial Issue for Victoria Lady Welby (1837–1912)*. *Semiotica. Journal of the International Association for Semiotic Studies/Revue de l'Association Internationale de Sémiotique* Vol. 196 Number 1/4, 261–281.
- 2014. *I språkets vida rum. Salens språk – språkets sal. Volter Kilpis modernistiska prosaepos Alastalon salissa i Thomas Warburtons svenska översättning I salen på Alastalo*. Acta Semiotica Fennica XLIV. Helsingfors: Semiotiska sällskapet i Finland.
- LOTMAN, Yuri M. 1990. *Universe of the Mind. A Semiotic Theory of Culture*. Trans. by Ann SHUKMAN. Introduction by Umberto ECO. Bloomington & Indianapolis: Indiana University Press.
- Médecins Sans Frontières (MSF)* 1971–. <http://www.medecinsdumonde.org/> [läst 2.8.2015].
- Modalities of Mediation: Sharing Experiences* 2012. Finnish Institute of International Affairs, Helsinki, Finland, September 9<sup>th</sup> 2012, The International Peace Day on 21 September (endorsed by the UN General Assembly in 2001). [http://www.fiia.fi/fi/event/499/modalities\\_of\\_mediation\\_sharing\\_experiences/](http://www.fiia.fi/fi/event/499/modalities_of_mediation_sharing_experiences/) [läst 1.11.2012 och 2.8.2015].
- NOBEL, Alfred [1895] 2015. Alfred Nobels testamente. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/alfred\\_nobel/will/testamente.html](http://www.nobelprize.org/alfred_nobel/will/testamente.html) [läst 10.9.2015].
- Nobelpriset i litteratur* 1901–. Svenska Akademien. Nobelpriset i litteratur – pristagarna. [http://www.svenskaakademien.se/nobelpriset\\_i\\_litteratur/pristagarna/](http://www.svenskaakademien.se/nobelpriset_i_litteratur/pristagarna/) [läst 15.8.2015].
- The Nobel Prize in Literature* 1901–. All Nobel Prizes in Literature. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/index.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/index.html) [läst 15.8.2015].
- Nobels fredspris, The Nobel Peace Prize* 1901–. All Nobel Peace Prizes. *Nobelprize.org*. Nobel Media AB 2014. [http://www.nobelprize.org/nobel\\_prizes/peace/laureates/index.html](http://www.nobelprize.org/nobel_prizes/peace/laureates/index.html) [15.8.2015].
- NUSSBAUM, Martha C. [1997] 2003. *Cultivating Humanity: A Classical Defense of Reform in Liberal Education*. 7<sup>th</sup> printing. Cambridge, Massachusetts & London, England: Harvard University Press.
- 2010. *Not for Profit: Why Democracy Needs the Humanities*. The Public Square Book Series. Princeton, NJ, Oxford: Princeton University Press.
- [2007] 2015. *Cultivating Humanity and World Citizenship*. Martha Nussbaum, University of Chicago, ©2007 Forum for the Future of Higher Education. Excerpted from *Forum Futures* 2007, Forum for the Future of Higher Education, Cambridge. Mass. 37–40. <http://net.educause.edu/ir/library/pdf/ff0709s.pdf> [läst 15.7.2015].
- OBAMA, Barack 2008. Full text: Obama's victory speech. BBC News, [http://news.bbc.co.uk/2/hi/americas/us\\_elections\\_2008/7710038.stm](http://news.bbc.co.uk/2/hi/americas/us_elections_2008/7710038.stm) [läst 15.8.2015].

- O'BRIEN, Ruth 2010. Foreword. I: Martha C. NUSSBAUM, *Not for Profit. Why Democracy Needs the Humanities*. The Public Square Book Series. Princeton, NJ, Oxford: Princeton University Press. ix–xi.
- PEIRCE, Charles Sanders [1893] 1992. Evolutionary Love. I: Nathan HOUSER & Christian KLOESEL (eds.), *The Essential Peirce. Selected Philosophical Writings*. Volume 1 (1867–1893). Introduction by Nathan HOUSER xix–xli. Bloomington & Indianapolis: Indiana University Press. 352–371.
- [1907] 1998. Pragmatism. I: Nathan HOUSER (General editor), *The Essential Peirce. Selected Philosophical Writings*. Volume 2 (1893–1913). Edited by the Peirce Edition Project. Introduction by Nathan HOUSER xvii–xxxviii. Bloomington & Indianapolis: Indiana University Press. 398–433.
- PETRILLI, Susan 2009. *Signifying and Understanding. Reading the Works of Victoria Welby and the Signific Movement*. Semiotics, Communication and Cognition Volume 2. Berlin: Mouton de Gruyter.
- PETRILLI, Susan & PONZIO, Augusto 2003. *Semioethica*. Rome: Meltemi.
- REHN, Elisabeth 2012a. Del 1: *Elisabeth möter Kofi Annan*. 10.9.2012. 29 min. Yle Fem, Finland. Cityportal Oy, Finland.
- 2012b. Del 5: *Elisabeth möter Ellen Johnson Sirleaf*. 8.10.2012. 29 min. Yle Fem, Finland. Cityportal Oy, Finland.
- Reporters without Borders for Freedom of Information* [1985] 1995–. <http://en.rsf.org/> [läst 2.8.2015].
- SANTI, Rainer 1992. *Hundra års fredsarbete*. Internationella Fredsbyråns och andra internationella fredsföreningars historia. Det engelska originalet *100 years of peace making*, 1991. IPB International Peace Bureau, Genève. Internationella Fredsbyrå. Publicerad av Sällskapet för Befrämjande av Fredslitteratur i Finland. Helsingfors: Finlands fredsförbund.
- SAOB = *Svenska Akademiens ordbok*. 1898– [på nätet 1997–]. <http://g3.spraakdata.gu.se/saob/> [läst 15.8.2015].
- SAVALL, JORDI 2008. *Jérusalem. La Ville des deux Paix: La Paix céleste et la Paix terrestre*. Hespèrion XXI, La Capella Reial de Catalunya. Bellaterra: AliaVox. CD 1 & CD 2 & CD-bok.
- 2009. *Istanbul*. Dimitrie Cantemir 1673–1723, "Le livres de la Science de la Musique" et les traditions musicales Sépharades et Arméniennes. Hespèrion XXI. Bellaterra: AliaVox. CD 1 & CD-bok.
- 2013. *Esprit des Balkans, Balkan Spirit*. Hespèrion XXI. Bellaterra: AliaVox. CD 1 & CD-bok.
- Svensk ordbok* utgiven av Svenska Akademien 2009. Stockholm: Svenska Akademien.
- SVENSSON, Isak & WALLENSTEEN, Peter 2010. *The Go-Between. Jan Eliasson and the Styles of Mediation*. Preface by Kofi ANNAN. Washington, D. C.: Washington States Institute of Peace Press.
- TAMMINEN, Tanja (ed.) 2012. *Strengthening the EU's peace mediation capacities. Leveraging for peace through new ideas and thinking* 2012. Helsingfors: Utrikespolitiska Institutet.
- TARASTI, Eero 2000. *Existential Semiotics*. Advances in Semiotics. Bloomington & Indianapolis: Indiana University Press.
- 2012a. *Semiotics of Classical Music. How Mozart, Brahms and Wagner Talk To Us*. Semiotics, Communication and Cognition Volume 10. Berlin: Mouton de Gruyter.
- 2012b. Semiotiikkakin on humanismia – eurooppalaisen humanismin merkit. [Också semiotik är humanism – den europeiska semiotikens tecken.] *Ajan merkit: Humanismin kohtalo* 2012. [Tecken i tiden: Humanismens öde.] Temanummer. *Synteesi. Taiteidenvälisen tutkimuksen aikakauslehti* 1/2012. Eero TARASTI (chefred.). 2–7.
- 2013. *Musiikki ja humanismi. Suomen saloilta Pariisin salonkeihin*. Esseitä vuosilta 2003–2013. [Musik och humanism. Från de finska ödemarkerna till salongerna i Paris. Essäer 2003–2013.] Kuopio: University Press of Eastern Finland & HAI.

- TARASTI, Eero 2015. *Sein und Schein. Explorations in Existential Semiotics*. Berlin & Boston: Mouton de Gruyter.
- Teachers Without Borders (TWB) 2000–. <http://teacherswithoutborders.org/> [läst 15.8.2015].
- Traducteurs sans Frontières (TSF) 1993–, *Translators Without Borders. Translating for Humanity*. <http://translatorswithoutborders.org/> [läst 15.8.2015].
- TUOMIOJA, Erkki 2015. *Historioitsijat ilman rajoja – Historians Without Borders (HWB)*. <http://tuomioja.org/blogi/2015/06/historians-without-borders-historioitsijat-ilman-rajoja/> [läst 19.6.2015].
- TÖRNUDD, Klaus 1982. *Ord och handling. Utrikespolitiska uppsatser*. Helsingfors: Schildts.
- Universitetslag 558/2009. <http://www.finlex.fi/sv/laki/alkup/2009/20090558> [läst 15.8.2015].
- UN Resolution 1325 2000. United Nation Security Council, S/RES/1325 (2000), Adopted by the Security Council at its 4213<sup>th</sup> meeting, on 31 October 2000. Resolution on Women, Peace and Security. <http://daccess-ddsny.un.org/doc/UN-DOC/GEN/N00/720/18/PDF/N0072018.pdf?Open-Element> [läst 15.8.2015].
- Ways of Promoting a Culture of Peace*, Espoo 13–14 June 2003. Organisers: Ambassador Anja-Riitta KETOKOSKI-REXED, Ministry for Foreign Affairs, International Development Cooperation & Professor Johanna LASONEN, UNESCO chair, University of Jyväskylä, Finland. Editor: Vivan STORLUND. DVD.
- WELBY, Victoria [1903] 1983. *What is Meaning?: Studies in the Development of Significance*. Reprint of the edition London, 1903, with an Introductory essay by Gerrit MANNOURY and a Preface by Achim ESCHBACH. Foundations of Semiotics, Volume 2. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- [1911] 1985. *Significs and Language: The Articulate Form of Our Expressive and Interpretative Resources*. Reprint of the edition London, 1911, and two articles by V. WELBY. Ed. and introduced by H. Walter SCHMITZ. Foundations of Semiotics, Volume 5. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- VON WRIGHT, George Henrik 1978. *Humanismen som livshållning*. Helsingfors: Söderström & Co Förlags Ab.
- 1979. Intervju med Georg Henrik von Wright: ”Humanismen som livshållning”. 11.3.1979. Programmet Kulttuuriraportti. Redaktör: Timo Härmäläinen. Svenska Yle. Arkivet. [http://svenska.yle.fi/arkivet/artikkelit/von\\_wright\\_och\\_humanismen\\_55234.html](http://svenska.yle.fi/arkivet/artikkelit/von_wright_och_humanismen_55234.html) [hämtad 15.7.2015].
- [1946 och 1976] 2002. Humanism för människans väl. I: René GOTHÓNI (red.), *Att förstå inom humaniora*. 319–344.
- Världshorisont 2010. Temanummer: FN-fakta Fredsbyggande 4/2010. ”Nya FN-strukturer hjälper länder efter krig.” Svenska FN-förbundet UNA Sweden. <http://www.fn.se/om-oss/verksamhet-/varldshorisont2/arkiv/varldshorisont-nr-410-tema-fredsbyggande/> [läst 2.8.2015].

# Om fred och frid i fraser

Mira Nyholm

Helsingfors universitet

Finska, finskugriska och nordiska institutionen

**Abstract** (On peace in phrases): In my paper, I discuss how the idea of peace is manifested in different types of fixed phrases, that is, in collocations, proverbs, similes, idioms, and other sayings in Swedish and in Finnish. The Finnish noun *rauha* 'peace' covers a wide range of meanings, starting from peace as a contrast to war, to harmony or to concord. The corresponding ideas are expressed with various nouns in Swedish, namely *fred*, *frid*, *sämja*, *lugn* or *ro*. The fixed expressions are to a large extent metaphorical in nature. The aim of this article is to study metaphors in the light of the metaphor theory of George Lakoff and Mark Johnson ([1980] 2003) and to give some examples of these metaphors in fixed phrases with *fred* and *frid*. In addition, I discuss, what is meant with phrases in general.

## 1 INTRODUKTION

I min artikel vill jag belysa hur *fred* och *frid* avspeglas i synnerhet i några svenska och finska fraser, dvs. i *kollokationer*, *idiom*, *bevingade ord*, *ordstäv*, *liknelser* och *ordspråk* med utgångspunkt i George Lakoffs och Mark Johnsons ([1980] 2003) metafor teori. Mitt syfte är att beskriva metaforer i olika typer av fraser kring fred och frid och hurdana associationer dessa väcker. Mitt material är dels ur svenska och finska ord- och frasordböcker, dels ur den svenska *Språkbanken* ([spraakbanken.gu.se](http://spraakbanken.gu.se)), den finska språkbanken *Kieli-pankki* (<https://korp.csc.fi/>) och den finska textkorpusen *Sananparsikokoelma* (<http://kaino.kotus.fi>). Frasernas metaforiska natur diskuterar jag genomgående i olika avsnitt. I avsnitt 2 redogör jag för termen *kollokation*, termerna *fras* och *talesätt* i avsnitt 3 och *bevingade ord* i avsnitt 4. Hurdana *ordspråk* och *ordstäv* orden *fred* och *frid* ingår i behandlar jag i avsnitt 5. I avsnitt 6 definierar jag *idiom* och presenterar två av de mest vidspridda idiomerna med *fred* som utgångspunkt (se Piirainen 2012).

Det svenska ordet *fred* definieras som ett "tillstånd där våld inte används för att lösa motsättningar mellan (vissa) stater" eller som en "situation som kännetecknas av lugn och ostördhet" (SO 2009: 830–831). *Frid* är åter en "stämning av lugn, stillhet och frånvaro av konflikter" (a.a.: 835). Det finska ordet *rauha* ('fred') har olika betydelser med olika svenska motsvarigheter (SRSS [1997] 2004: 1126). Det första man tänker på är 'fred i motsats till krig', alltså fred mellan länder eller också mellan stammar eller släkter (KS [2006] 2012: 668;

Ritva Hartama-Heinonen & Pirjo Kukkonen (eds.)

*Pax*

Acta Translatologica Helsingiensia (ATH) Vol 3, 189–203. 2015.  
Helsinki: University of Helsinki, Nordica, Swedish Translation Studies.

SRSS [1997] 2004: 1126). Med innebörden 'sopu' eller 'sovinto' syftar *rauha* på relationer mellan människor då man lever i *fred*, *frid* och *sämja*. Med *rauha* avses även yttre omständigheter – lugna förhållanden eller stillhet, dvs. *frid*, *lugn* eller *ro*. Ett vackert och fridfullt ställe kan kallas för en *idyll*. (Ibid.) Orden *rauha* eller *mielenrauha* avser också ett mentalt tillstånd. Har man en inre balans och är glad och nöjd, talas det om *harmoni*, *sinnesfrid*, *sinnesro* eller *sinneslugn* (SRSS [1997] 2004: 756). Ordet *sinnesfrid* används också i andlig betydelse om en person som har frid med Gud, frid efter döden är *evig frid* (KS [2006] 2012: 668, s.v. *rauha*). De etablerade begreppen kring företeelsen *frid* kan gälla historiska eller aktuella förhållanden som i lag skyddar människor och lägenheter. Redan från Birger Jarls (1190–1266) tid härstammar till exempel lagen om *tingsfrid*, *kyrkofrid*, *kvinnofrid* och *hemfrid* (Medeltidsmuseet, www.sensus.se). *Hemfrid* står fortfarande i Finlands grundlag (731/1999, 10 §). I Finland finns ytterligare det etablerade fredsmanifestet *skolfred* som sedan år 1990 i sitt skolfredsprogram vill "åstadkomma en skoldag och ett skolår som är trygga i psykisk, fysisk och social bemärkelse" och vill "främja samhörighetskänslan och en god atmosfär i skolan" (se *Skolfreden* och Skolfredsprogrammet). På Åland har skolfred utlysts sedan 2007 (Berg 2013: 3) och i Sverige står elevhälsan i skollagen sedan 2010 (Nilsson 2015). Det innebär att "till exempel skapa ett gott skolklimat med goda relationer mellan elever och vuxna, där eleverna är motiverade och känner sig delaktiga", vilket kan minska kränkning i skolan (Nilsson 2015: 11).

*Fred* och *frid* omfattar således olika dimensioner: den fysiska, psykiska och metafysiska dimensionen, dvs. det rör sig om inre eller yttre ro och gäller å ena sidan stora grupper av människor (t.ex. fred mellan länder), å andra sidan människans närmiljö (t.ex. *sämja*) eller en enskild person (t.ex. inre ro). I det följande diskuterar jag hurdana metaforer *fred* och *frid* bildar i kollokationer med *fred*.

## 2 FRED SOM METAFOR

Språket består av en mängd metaforer av vilka många blivit så etablerade att man inte alltid uppfattar dem som metaforer. Ett exempel är den finska kollokationen (se definitionen av *kollokation* nedan) *rakentaa rauhaa*, 'bygga fred' eller 'stifta fred' (SRSS [1997] 2004: 1126, s.v. *rauha*). Så som George Lakoff och Mark Johnson ([1980] 2003: 3) konstaterar i *Metaphors we live by*, är vårt tänkande metaforiskt och består därför av konceptuella strukturer. Utöver det att metaforer genomtränger hela det språkliga systemet, förknippas de ofta med några centrala teman (Lakoff & Johnson ([1980] 2003; Idström 2010: 59). Detta fenomen kallas för *begreppsmetafor* (Idström 2010: 59). Denna kognitiva metaforteorin utgår ifrån att begreppsmetaforer hjälper oss att förstå abstrakta



ämneseområden med hjälp av ett konkret område. Lakoff och Johnson ([1980] 2003: 7–8) exemplifierar med begreppsmetaforen TIME IS MONEY, dvs. TID ÄR PENGAR där tiden uppfattas som pengar så som i följande exempel: *You are **wasting** my time* eller *How do you **spend** your time?* I enlighet med Lakoff och Johnson ([1980] 2003: 6) talar jag i min framställning om *metaforer* i betydelsen *metaforiska begrepp*.

Med tanke på kollokationen *bygga fred* kan man tillämpa en metafor där teorier och argument jämförs med byggnader så som nedan:

#### Metafor

The theory needs more *support*.  
Is that the *foundation* of your theory? (Lakoff & Johnson ([1980] 2003: 46)

#### Kollokation

(1)  
FN arbetar för att *bygga fred* med fredliga medel. (Språkbanken 1)

THEORIES (and ARGUMENTS) ARE BUILDINGS

→ FRED ÄR EN BYGGNAD  
→ FRED ÄR ARBETE

I analogi med THEORIES (and ARGUMENTS) ARE BUILDINGS, alltså TEORIER (och ARGUMENT) ÄR BYGGNADER, är metaforen bakom kollokationen *bygga fred* FRED ÄR EN BYGGNAD. Även metaforen FRED ÄR ARBETE kan ingå i denna kollokation. Att man *stiftar* eller *bygger fred* jämförs både i finskan och i svenskan med att bygga ett hus. Byggnaden ska vara hållbar och byggandet tar oftast en lång tid och fordrar olika färdigheter, stor omsorg och samarbetsförmåga. Dessa är viktiga egenskaper även i fredsbyggande. Så som Lakoff och Johnson ([1980] 2003: 274) konstaterar, finns det både universella metaforer och metaforer med kulturell variation. De svenska, finska och engelska uttrycken *bygga fred*, *rakentaa rauhaa* och *to build peace* (se t.ex. BBC, [www.bbc.co.uk](http://www.bbc.co.uk)) är exempel på universella metaforer med samma tanke som utgångspunkt.

I fraseologin talas det om *fria kombinationer* och *kollokationer*. Enligt Bo Svensén ([1987] 2004: 209–210) bildas *fria kombinationer* ord för ord i en tal-situation då ordens kombinerbarhet inte är begränsad, till exempel *köpa en bok*, dvs. man kan *köpa* otaliga saker och likaså kombinera olika verb med *en bok*. En *kollokation* är däremot en helhet som vi tar ur minnet vid behov och där minst en komponent är i någon mån förutsägbar (ibid.). Detta är fallet till exempel med *fred* och *frid* vilka kräver vissa verb för att bilda korrekta talesätt. Kollokationer med *rauha*, 'fred', i finskan visar att ett tillstånd av fred är något som kräver ett konkret och kontinuerligt arbete, dvs. FRED ÄR ARBETE. Förutom det finska uttrycket *rakentaa rauhaa* finns uttryck som *hieroa rauhaa*, 'under-handla om fred, mäkla fred', ordagrant 'röra, gnugga, gnida samman fred' eller *solmia rauha* 'sluta fred', ordagrant 'knyta fred' (SRSS [1997] 2004: 1126). Dessa uttryck är exempel på metaforer med kulturell variation mellan finskan och svenskan (jfr Lakoff & Johnson ([1980] 2003: 274). Den finska kolloka-

tionen *hieroa rauhaa* följer Lakoffs och Johnsons mönster ([1980] 2003: 46–47) och sammankopplar tankar och ideologier med föda. Exempel på metaforen IDEAS ARE FOOD, dvs. IDÉER ÄR FÖDA, anges nedan:

### Metafor

That's *food* for thought.  
Let me *stew* over that for a while.  
(Lakoff & Johnson [1980] 2003: 46–47)

IDEAS ARE FOOD

### Kollokation

(2)  
Jeltsin ja Shevardnadze yrittävät *hieroa rauhaa*. ['Jeltsin och Sjevardnadze försöker medla fred', ordagrant 'röra, gnugga, gnida samman, röra ihop, knåda fred'.]  
(Kielipankki 1)

→ FRED ÄR FÖDA  
→ FRED ÄR ARBETE

Det finska verbet *hieroa* i kollokationen ovan får sin förklaring av etymologin. Enligt den finska etymologiska ordboken *SKES* (1974, s.v. *hieroa*) har det estniska dialektala verbet *ierdäma*, 'hieroa, vanuttaa leipätaikinaa pöydällä', dvs. 'röra ihop, knåda en deg på bordet' troligen kommit från finskan. Enligt detta mönster kan vi således tolka uttrycket från konkret till abstrakt. Fredsförhandlingar kan i analogi jämföras med konkreta arbetsprocesser där resultatet är en produkt. Den finska kollokationen bildar på motsvarande sätt metaforen FRED ÄR ARBETE.

När kriget är slut, *sluter man fred*. Den finska kollokation *solmia rauha* tillämpar en bild hos Lakoff och Johnson ([1980] 2003: 47), nämligen metaforen IDEAS ARE PRODUCTS, dvs. IDÉER ÄR PRODUKTER, så som nedan:

### Metafor

He *produces* new ideas at an astounding rate.  
It's a rough idea; it needs to be *refined*.  
(Lakoff & Johnson ([1980] 2003): 47)

IDEAS ARE PRODUCTS

### Kollokation

(3)  
Egypti ja Israel *solmivat rauhan* vuonna 1979. ['Egypten och Israel slöt fred år 1979', ordagrant: 'knöt fred'.] (Kielipankki 2)

→ FRED ÄR EN PRODUKT

Det finska verbet *solmia*, 'knyta', i uttrycket *solmia rauha* kan tänkas syfta på ett handarbete. Att sluta fred, dvs. *solmia rauha*, jämförs med ett handarbete där trådändan fästs genom att slå en knut så att arbetet inte repar upp sig. På samma sätt önskar man att freden är hållbar. Med stöd av metaforen IDÉER ÄR PRODUKTER kan fastställas att FRED ÄR EN PRODUKT.

Det rumsliga framgår av uttryck som *vara i fred*, *olla rauhassa*, eller *lämna i fred*, *jättää rauhaan*. Dessa uttryckssätt bildas med hjälp av en lokalkasus i finskan, medan svenskan har prepositionen *i*, båda anger befintlighet. *Fred* i dessa uttryck kan dock uppfattas både som ett fysiskt, ostört rum och som ett psykiskt sinnestillstånd. Till exempel det svenska uttrycket *sitta i lugn och ro*

och den finska motsvarigheten *istua kaikessa rauhassa* omfattar båda dimensionerna. Nedan finns ett exempel på detta:

#### Metafor

I *have him in sight*.  
He's *in love*.  
(Lakoff & Johnson [1980] 2003): 30–32)

VISUAL FIELDS ARE CONTAINERS

STATES ARE CONTAINERS

#### Kollokation

(4)  
Det finns nästan inget bättre än att kunna  
*sitta i lugn och ro* och äta frukost.  
(Språkbanken 2)

→ DET VISUELLA FÄLTET AV LUGN OCH RO ÄR  
EN BEHÅLLARE

→ TILLSTÅNDET AV LUGN OCH RO ÄR EN  
BEHÅLLARE

Detta stämmer med det som Lakoff och Johnson ([1980] 2003: 30–32) menar, nämligen att vi jämför det som vi ser med en behållare och bildar begrepp av det som befinner sig inne i den, till exempel *I have him in sight*. Metaforen som bildas är således VISUAL FIELDS ARE CONTAINERS, dvs. VISUELLA FÄLTEN ÄR BEHÅLLARE. Detta betyder att också DET VISUELLA FÄLTET AV LUGN OCH RO ÄR EN BEHÅLLARE. Även tillstånd bildar begrepp på samma sätt, alltså STATES ARE CONTAINERS, dvs. TILLSTÅND ÄR BEHÅLLARE, exempelvis *He's in love* (ibid.). I enlighet med detta kan tillståndet av *lugn och ro* också uppfattas som en behållare. I det följande betraktar jag hur termen *fras* används och hur fraser har spritt sig genom tiderna. Därtill ger jag några exempel på fraser med *fred* ur antikens värld och *Bibeln*.

### 3 GAMLA FRASER KRING FRED OCH FRID

Termen *fras* kan definieras på olika sätt, till exempel som ”fixerat språkligt uttryck som föreligger färdigt att användas i en viss situation; ibland med bibetydelse av innehållslöshet: tomma fraser; även som grammatisk term: naturlig del av sats (som bildar en satsdel)” (SO, s.v. *fras*). Emma Sköldberg (2004) indelar språkliga fraser i tre klasser enligt graden av fasthet: *fria konstruktioner*, *kollokationer* och *fasta fraser*. Fasta fraser indelas vidare i härledbara betydelser (*ordstäv*, *ordpar*, *klichéer* och *bevingade ord*) och icke-härledbara betydelser (*ordspråk*, *lexikaliserade fraser*, *idiom*, *lexikaliserade liknelser* och *kinegram*). *Talesätt* är åter en ”vedertagen, uttrycksfull stående fras, som ofta rymmer ngn koncentrerad visdom” (SO 2009: 3145). Ibland används termen *fras* synonymt med *idiom* både på finska och på svenska. Definitionen för *idiom* är vanligtvis dock snävare än definitionen för *fras* (jfr avsnitt 6).

Det har funnits flera större vågor av översättningslån av fraser i Europa. Wolfgang Mieder (2008: 4) konstaterar att det för det första finns ett stort antal identiska fraser från det antika Rom och Grekland. För det andra förekommer

det bibliska fraser som översattes till alla språk i Europa. Som en tredje kategori finns det medeltida latinska fraser som översattes till alla nationella språk. En fjärde grupp bildas enligt Mieder (2008: 4) av angloamerikanska fraser som används som sådana eller översätts. Förutom ovan nämnda vågor av översättningslån finns det även andra översättningsperioder i Europa som inte är lika spridda geografiskt, kulturellt eller språkligt (ibid.). Så som Anna Idström (2010: 59) konstaterar, kan även universella metaforer vara ursprungligen översättningslån.

Ett exempel på det latinska ordet *pax* för 'fred' kommer till uttryck i Publius Flavius Vegetius Renatus (300–400-talet) tanke *Si vis pacem, para bellum* (SKS 3 1982: 323), dvs. 'om du vill fred, förbered dig för krig'. Även Publius Vergilius Maro (70–19 f.Kr.) talar om *pax aeterna* (SKS 2 [1974] 1981: 281), dvs. 'evig fred' som en ouppnåelig dröm på jorden. Titus Livius (59 f.Kr.–17) säger följande: *Melior tutiorque est certa pax quam sperata victoria*, alltså *Bättre en säker fred än en oviss seger* (Holm [1939] 1981: 81). Dessa uttryck visar att stående fraser inte alltid innehåller metaforer, men Outi Lauhakangas (2004: 267) konstaterar att största delen av ordspråken dock är metaforiska till sin natur (se avsnitt 5).

Den viktiga roll som *fred* och *frid* har, framgår av *Bibeln* (se *Bibel 2000* och *Raamattu* 1933, 1938). I bergspredikan (Matt 5:9) står Jesu ord: *Saliga de som håller fred*, på finska *Autuaita ovat rauhantekijät*. Verbet *hålla* kan tolkas konkret som *hålla i någonting*, alltså "stödja" till exempel vid byggandet av någonting, dvs. även här lyder metaforen FRED ÄR EN BYGGNAD (jfr Lakoff & Johnson ([1980] 2003: 46), se avsnitt 2 ovan). Att verbet *tehdä* 'göra' finns inherent i det finska ordet *rauhantekijät* aktualiserar metaforen FRED ÄR ARBETE (se ovan). Följande exempel med *frid* kan tolkas åtminstone som delvis metaforiska beroende på vad ordet *frid* står för. Jesu avskedsord till lärjungarna lyder: *Frid lämnar jag kvar åt er, min frid ger jag er*, alltså *Rauhan minä jätän teille; minun rauhani – sen minä jätän teille* (Joh. 14:27). Efter uppståndelsen hälsade Jesus lärjungarna i Emmaus med orden *Frid över er*, dvs. *Rauha teille* (Joh. 20:21). Ur *Bibeln* (Luk. 10:5) härstammar likaså uttrycket *Frid över detta hus, Rauha tälle talolle*. Även i Finland har man i synnerhet tidigare använt hälsningsfrasen *Rauhaa taloon*, 'frid i huset'. Dessa uttryck med *frid* ur *Bibeln* bildar således inte några tydliga begreppsmetaforer i sådan bemärkelse som Lakoff och Johnson ([1980] 2003 beskriver dem, men underförstått kan de dock syfta på allt positivt som ingår i tanken om *frid* (jfr Hammar [2013], se *fred* i avsnitt 4 nedan).

#### 4 BEVINGADE ORD: "PEACE IS NOT A PIECE OF PAPER"

Offentliga personer har uttryckt sina åsikter om *fred* vilka citeras mer eller mindre så att många av dem kan kallas även för bevingade ord. Pelle Holm

([1939] 1981: 5) definierar *bevingade ord* som citat som har sitt ursprung antingen i litteratur eller i muntlig tradition.

Att *fred* är något man aktivt arbetar för blir tydligt av parollen *Peace at any price*, dvs. *Fred till varje pris* som USA:s tidigare president Millard Fillmore (1800–1874) använde i sin valkampanj 1856 inför det hotande inbördeskriget (Holm [1939] 1981: 82). Ett exempel med *fred till varje pris* anges i det följande:

#### Metafor

He's *rich* in ideas.  
Let me put in my *two cents' worth*.  
(Lakoff & Johnson ([1980] 2003:48)

IDEAS ARE MONEY

#### Bevingat ord

(5)  
De trodde att *fred till varje pris* alltid är det bästa. (Språkbanken 3)

→ FRED ÄR PENGAR

Det talas om *pris* som associeras med ekonomin. *Fred* är något som är värdefullt, *fred* är till och med en handelsvara. I denna fras kan jag därför tillämpa metaforen som Lakoff och Johnson ([1980] 2003: 48) kallar för IDEAS ARE MONEY, alltså IDÉER ÄR PENGAR, vilket leder till att FRED ÄR PENGAR. Albert Einstein (1879–1955) betonar mentala krafter i stället för våld (6a). Att det i synnerhet efter andra världskriget fanns balanserande mellan krig och fred uttrycks i president John F. Kennedys (1917–1963) utsaga som anges här på finska (6b). Dessa två uttryck finns nedan:

#### Metafor

We need to *take the rough edges off* that idea, *hone it down, smooth it out*. (Lakoff & Johnson ([1980] 2003: 47)

IDEAS ARE PRODUCTS

#### Bevingat ord

(6a)  
Peace cannot be *kept by force*; it can only be achieved by understanding. [‘Freden kan inte upprätthållas med maktmedel; den kan uppnås endast med hjälp av förståndet’.] (Einstein i *Biography Online*)

→ FRED ÄR EN PRODUKT  
→ FRED ÄR INTE FYSISK KRAFT

Jfr exempel 3 ovan och även avsnitt 2  
Lakoff & Johnson ([1980] 2003: 47)

IDEAS ARE PRODUCTS

(6b)  
Aseet eivät yksin riitä *rauhan säilyttämiseen*. Ihmisten on se *säilytettävä*. [‘Inte enbart vapen räcker för att *bevara freden*. Människorna ska *bevara den*’.] (J.F. Kennedy i *SKS* 3)

→ FRED ÄR EN PRODUKT  
→ FRED ÄR INTE ETT VAPEN

Einstein säger: *Peace cannot be kept by force; it can only be achieved by understanding* (se *Biography Online*), dvs. 'freden kan inte upprätthållas med maktmedel, den kan uppnås endast med hjälp av förståndet'. Kennedy (*SKS* 3 1982: 322) konstaterar återigen: *Aseet eivät yksin riitä rauhan säilyttämiseen. Ihmisten on se säilytettävä*, dvs. 'Inte enbart vapen räcker för att bevara freden. Människorna ska bevara den'. I båda uttryck är *fred* något som metaforiskt sett ska "bevaras" (*to keep, säilyttää*) någonstans, dvs. man kan i enlighet med Lakoff och Johnson ([1980] 2003: 47) tolka detta som FRED ÄR EN PRODUKT. I dessa uttryck finns ytterligare de omvända metaforerna FRED ÄR INTE FYSISK KRAFT och FRED ÄR INTE ETT VAPEN. Nedan finns två uttryck som innehåller en annorlunda metafor. År 1975 konstaterade Gerald Ford (1913–2006) vid Europeiska Säkerhetskonferensen i Helsingfors följande: *Peace is not a piece of paper* 'fred är inte en bit papper' (*SKS* 2 [1974] 1984, s.v. *rauha*). Mahatma Gandhi (1869–1948), som var en politisk förnyare och andlig ledare och som kämpade mot våld, kolonialism, rasism och exploatering av naturen och människorna (*NE*, s.v. *Mohandas Karamchand Gandhi*), konstaterar följande: *An eye for an eye will only make the whole world blind*, dvs. 'öga för öga kommer endast att göra hela världen blind' (Shah & Todi 2015). Dessa fraser utnyttjar *metonymin* som är ett sätt att tala om något genom att ersätta ett ord med ett annat ord som står i relation till det första, så som Lakoff och Johnson ([1980] 2003: 35) konstaterar. Det är frågan om metonymi, dvs. THE PART FOR THE WHOLE, DEL I STÄLLET FÖR HELHET som kallas även för *synekdoke* (a.a.: 36) i dessa två uttryck som anges nedan.

#### Metafor (metonymi:synekdoke)

We need a couple of *strong bodies* for our team. (= strong people)  
I've got a new *set of wheels*. (= car, motorcycle, etc.) (Lakoff & Johnson ([1980] 2003: 36, 38)

THE PART FOR THE WHOLE

#### Bevingat ord

(7a)  
*Peace is not a piece of paper*. ['Fred är inte en bit papper.'] (*SKS* 2 [1974] 1984, s.v. *rauha*)

→ FREDSAVTAL I STÄLLET FÖR FRED + negation

(7b)  
*An eye for an eye will only make the whole world blind*. ['Öga för öga kommer endast att göra hela världen blind.'] (Gandhi i Shah & Todi 2015)

THE PART FOR THE WHOLE

→ ÖGA I STÄLLET FÖR MÄNNISKA

Metonymin DEL I STÄLLET FÖR HELHET, dvs. *synekdoke* (LAKOFF & Johnson ([1980] 2003: 35–36), är användbar med tanke på frasen *Peace is not a piece of paper*. Negationen i kombination med *papper* i uttrycket ersätter konkreta handlingar. Uttrycket framhäver att *fred* och fredsbyggande kräver ett aktivt

och kontinuerligt arbete (se avsnitt 2) utöver skriftliga avtal. I Gandhis uttryck *An eye for an eye will only make the whole world blind* är det likaså frågan om synekdoke. I denna synekdoke står ögat för hela människan. Gandhis uttryck betyder att man måste bryta hämndcirkeln för att skapa fred. Likaså menar Gandhi följande: *There is no way to peace; peace is the way*, dvs. 'det finns ingen väg till fred; fred är vägen' (Singh 2015). Sveriges f.d. ärkebiskop KG Hammar (f. 1943) omformulerar Gandhis fras till *Fred är vägen till fred* och ger det mest omfattande metaforiska innehållet för ordet *fred* (Hammar 2013). Hammar (2013: 3–4) menar att vi aldrig kan uppnå fred genom att använda våld och hänvisar till fred som ett mångdimensionellt begrepp. Det betyder inte enbart frånvaron av krig och öppet våld, vilket han kallar *den lilla freden*. Hammar (a.a.: 4) hänvisar till den palestinska kyrkoledaren och kvinnan Jean Zaru som med *den stora freden* även avser frihet från fattigdom, hunger och sjukdomar. Det betyder hopp, mänskliga rättigheter och jämlikhet mellan människor, folk, raser och religioner. Fred är arbete och möjlighet att samlas utan rädsla. Det innebär även rättigheten att publicera sig och rikta makten kritisk. Den stora freden ligger nära det hebreiska begreppet *Shalom* som är ett starkt relationsord och betyder människans relationer och inställning till allt som finns. (Ibid.) Även i Hammars tankar jämförs freden med föda, arbete eller pengar.

## 5 FRED OCH FRID I ORDSPRÅK, ORDSTÄV OCH LIKNELSER

Tankar kring *fred*, *ro* och *sämja* uttrycks även i ordspråk, ordstäv och liknelser. Enligt Pelle Holm ([1980] 1984: 3–7) är *ordspråk* oftast korta och enkla och har formen av en erfarenhet och levnadsregel. Ordspråken talar i bilder och liknelser, och det finns ofta rim och rytm i dem (a.a.: 4, 7). *Ordstäv* definieras som "(folkligt,) skämtsamt stående uttryckssätt, ofta anknutet till en bestämd upphovsman" (SO 2009: 2233). Det finska uttrycket *sananparsi* omfattar såväl ordspråk, talesätt och ordstäv som kvickheter (*KS*, s.v. *sananparsi*, *puheenparsi*). Följande exempel är ur den finska textkorpusen *Sananparsikokoelma* (<http://kaino.kotus.fi>). Åsikten om *krig* och *fred* är tydlig i det finska allittererande ordspråket *Sota sortaa, rauha rakentaa* med den svenska motsvarigheten *Fred förvärvar, krig fördärvar* (Holm [1980] 1984: 60, s.v. *fred*) där verbet har allitteration och betydelsen skiljer sig endast med en bokstav. I följande ordspråk förenas *fred* och sinnesro med lycka och glädje, nämligen *Riemu on rauhan tytär* (*Sananparsikokoelma*, s.v. *rauha*), 'glädjen är fredens och fridens dotter'. Dessa ordspråk är exempel på *ontologiska* metaforer som Lakoff och Johnson ([1980] 2003: 25–29) definierar som metaforer som beskriver fenomen och händelser genom att se dem som enheter (*entities*) eller någonting som har en substans (*substance*). De tydligaste ontologiska

metaforerna uppfattar fenomen som personer (a.a.: 33) så som fallet är i dessa uttryck nedan:

### Metafor (Personifikation)

### Ordspråk

Life has cheated me.

Our biggest *enemy* right now is inflation.  
(Lakoff & Johnson ([1980] 2003: 33–34))

Non-human is human, t.ex. INFLATION IS A PERSON

(8a)

*Sota sortaa, rauha rakentaa.*

Fred *förvärvar*, krig *fördärvar*.

(*Sananparsikokoelma*; Holm[1980] 1984)

(8b)

Riemu on rauhan tytär.

[’glädjen är fredens och fridens dotter’.]

(*Sananparsikokoelma*)

Non-human is human, t.ex. INFLATION IS A PERSON

→ GLÄDJE ÄR EN PERSON

→ FRED/FRID ÄR EN PERSON

Lauhakangas (2004: 267) konstaterar att det inte alltid är lätt att dra en tydlig gräns mellan ordspråk med en levnadsregel och ett ordspråk som kan tolkas som metaforer. Till exempel det finska uttrycket *Sota sortaa, rauha rakentaa* är en levnadsregel. Därtill innehåller det tanken att *freden* också *bygger* (fi. *rakentaa*) något nytt och bestående (jfr avsnitt 2 ovan). I svenskan heter det *freden förvärvar*, dvs. ’skaffar sig, förtjänar, vinner’ (NSS [1992] 2007: 266, s.v. *förvärva*). Ordspråket *Riemu on rauhan tytär* är ett tydligt exempel på *personifikation* där freden och friden jämförs med en moder och glädjen med en dotter.

Särskilt från norra Finland är ordspråket *Rasvainen on rauhan kattila, vaikka vettä keittäköön* (*Sananparsikokoelma*, s.v. *rauha*), ’flottig är fredens kastrull, fastän den må koka vatten’. Detta talesätt innebär att krigets spår inte genast försvinner då man sluter fred. Det nordfinska uttrycket är en tydlig metafor, där freden jämförs med en kastrull och krigets spår med flott. I analogi med Lakoffs och Johnsons ([1980] 2003: 30–32) metaforiska system kan detta således tolkas som att TILLSTÅND ÄR BEHÅLLARE där fred är en flottig kastrull, dvs. det ingår alltid krig i freden.

Hälsningsfraser med *fred* och *frid* finns i svar på frågan ”Hur står det till?” då man har kunnat säga *Rauha maassa ja pappi joka pitäjässä*, dvs. ’fred på jorden och präst i varje socken’ eller *Vanha rauha ja entiset kujeet*, ’gammal fred och forna fuffens’ (*Sananparsikokoelma*, s.v. *rauha*). Dylika humoristiska hälsningsfraser kan användas i samband med möten för att behandla emotionella spänningar, menar Lauhakangas (2004: 133–134). Deras syfte är inte att förmedla information utan att förstärka traditionella seder (ibid.). Metaforiken bakom dem är inte tydlig, men uttrycken kan tolkas antingen så att allting är väl eller att den som svarar inte behöver ge ett konkret svar på frågan.



*Liknelser* är fasta ordförbindelser som innehåller konjunktionen *som* (Svensén [1987] 2004: 244). På grund av denna direkta jämförelse räknas liknelser vanligen inte till metaforer (t.ex. *Kielikompassi*, s.v. *metafora*). Liknelser har ofta en förstärkande funktion och de är inte lika stelnade till den grammatiska formen som till exempel ordspråk (Svensén [1987] 2004: 244). Liknelser i mitt material syftar inte på frid, eller fred i motsats till krig, utan på en lugn karaktär som ofta förenas med naturen och det agrara samhället, exempelvis *Lugn som en filbunke* (SRSS [1997] 2004: 1684, s.v. *viilipytty*). *Ordstäv* kallas även för *wellerismer* som härstammar från Charles Dickens (1812–1870) roman *Pickwickklubben*, där betjänten Sam Weller använder dylika skämtsamma ordspråk i sitt tal (Kragh 1981: 8). Ordstäv eller wellerismer har en viss grammatisk form. Inledningsvis finns det ett påstående eller ett citat som följs av *sade hon/sade han* och avslutas med en sats som ger en komisk betydelse åt meningen genom kontrasten mellan det sagda och situationen i fråga. (Kragh 1981: 8.) Lauhakangas (2004: 208–210) konstaterar att wellerismer är en underart av ordspråk som uttrycker åsikter med hjälp av humor. *Hon* (ibid.) menar att de mest utspridda wellerismerna i Finland är sådana som skrattar åt stöddigt uppträdande. Allmänna är även wellerismer som används för att bagatellisera sitt eget beteende (ibid.). Finska ordstäv som behandlar *fred* är inte vanliga, men nedan finns ett exempel ur *Sananparsikokoelma*, nämligen ”*Maassa rauha ja taivaassa häät*”, *sanoi sälli, kun lentokoneen näki*, som har betydelsen ’fred på jorden och bröllop i himmelen, sa killen, när han såg ett flygplan’. *Rauha* eller *fred* kan implicit syfta på något konkret men någon tydlig metafor är detta ordstäv inte. Däremot kan det uppfattas som en åsikt om något pompöst eller som ett sätt att behärska en överraskande händelse.

## 6 IDIOM OM FRED OCH FRID

Enligt Svensén ([1987] 2004: 239) är ett *idiom* ”en fast ordförbindelse vars betydelse inte kan utläsas av (eller inte är lika med summan av) komponenternas betydelser. Idiomet uppfattas i regel också som en självständig lexikalisk enhet och inte som ett uttryck för en syntagmatisk egenskap hos något av de ingående orden.” Så som Kaisa Häkkinen (2000: 7) påpekar har den anglo-amerikanska språkvetenskapen haft sin påverkan i Finland under de senaste årtiondena, vilket har lett till att termen *idioti* används även i den finskspråkiga lingvistiska litteraturen. Idiom är inte lätta att definiera, eftersom deras syntaktiska och semantiska egenskaper samt graden av abstrakthet varierar.

Förhållandet mellan idiom och metaforer är inte heller tydligt. Häkkinen (2000: 11) konstaterar att det är sannolikt att de flesta idiomerna har en metaforisk bakgrund, men ibland har förbindelsen suddats ut, till exempel när det är

frågan om gamla idiom. Det får sin förklaring av det som Eve Mikone (2000: 24–25) påpekar, nämligen att idiom utvecklas från det konkreta till det abstrakta, vilket betyder att olika idiom står i olika skeden i processen. Dessutom finns det idiom vars grundläggande källor är unika händelser, människor eller situationer. Deras ursprung kan vara omöjligt att spåra, men de kan förstås på grund av deras konventionella betydelser. Ett exempel på detta är *vetää lyhyempi korsi*, alltså *dra det kortaste strået* (RSSS 2007: 1041) som har sitt ursprung i en gammal tradition att lösa tvistemål. (Häkkinen 2000: 12.) Att det i detta idiom är frågan om en metafor, är dock tydligt.

Elisabeth Piirainen (2012) studerar vidspredda idiom i sitt internationella projekt *Widespread Idioms in Europe and Beyond* (<http://www.widespread-idioms.uni-trier.de/>). Över 90 språk ingår i projektet, av vilka över 70 är europeiska språk. Resultatet är att cirka 400 fasta uttryck fyller kriterierna för vidspredda idiom. Bland dem finns två idiom som handlar om fred, nämligen *to bury the hatchet*, alltså *gräva ner stridsyxan* och *to smoke the pipe of peace/the peace-pipe with someone*, dvs. *röka fredspipa med någon*. Piirainen (2012: 381) konstaterar att båda idiom är väletablerade i Europa, dvs. de förekommer i alla stora indoeuropeiska språk och i tre finskugriska språk, nämligen finska, estniska och ungerska. Av Piirainens material framgår att till exempel samiskan och många andra mindre språk i Europa inte känner till dessa idiom. (Piirainen 2012: 381, 384.) Så som Piirainen (a.a.: 379, 382) konstaterar, ligger den kulturella bakgrunden för *gräva ner stridsyxan* och *röka fredspipa med någon* i Nordamerikas ursprungsstammar och deras seder. När man hade slutit fred efter ett slagsmål, grävde alla stammar ner sina tomahawker och andra vapen i en ceremoni som ett tecken på fred. Betydelsen hos *att gräva ner stridsyxan* är 'att sluta fred efter en längre tids meningsskiljaktigheter'. Vidare menar Piirainen (a.a.: 379) att tomahawken och seden har blivit bekant i Europa allt sedan 1600-talet men bäst genom Henry Wadsworth Longfellow's bok *The Song of Hiawatha* (1855). I denna bok finns idiomet *röka fredspipa* som har betydelsen 'försonas, sluta fred' (se Piirainen 2012: 382). Detta uttryck och indianernas berättelser om fredspipan eller *calumet* är kända i Europa redan från 1700-talet. Fredspipan ansågs vara en gåva av Den stora anden Manitou och den förpliktade folk att vara fredliga mot varandra. Att man räckte fredspipan åt gästen var en yttring av välvilja och gästfrihet. (Piirainen 2012: 382.) Med tanke på metaforer följer dessa idiom metaforen IDÉER ÄR PRODUKTER (Lakoff & Johnson ([1980] 2003: 30–32) där FRED ÄR EN PIPA OCH FRED ÄR INTE ETT VAPEN (STRIDSYXA).

Så som det framgår av exemplen med *fred* och *frid* i min framställning, är metaforer inte något sällsynt fenomen i språket utan ett genomgripande sätt att tänka och bilda begrepp. Lakoffs och Johnsons ([1980] 2003) metafor teorier går att tillämpa som utgångspunkt även i fraser kring *fred* och *frid*. Att metaforer dock ibland är svåra att upptäcka beror åtminstone delvis på deras

processaktiga utveckling från det konkreta till det abstrakta. Det måste även påpekas att alla fraser inte består av metaforer. Metaforerna är dock relativt vanliga i olika fraser i mitt material, dvs. i *kollokationer*, *ordspråk*, *bevingade ord* och *idiom*. De utnyttjar universella begreppsmetaforer men ger uttryck även åt kulturbundna och kreativa drag i svenskan och i finskan.

## KÄLLFÖRTECKNING

### Undersökningsmaterial: Ordböcker och textkorporusar

- HOLM, Pelle [1939] 1981. *Bevingade ord och andra talesätt*. 14. omarbetade upplagan. Stockholm: Bonnier Fakta.
- [1980] 1984. *”Ett ord i rättan tid”. 3530 ordspråk och talesätt i urval av Pelle Holm illustrerade av Fibben Hald*. Stockholm: Bonnier Fakta.
- Kielipankki 1 = Korp.csc. KLK 1992. <https://korp.csc.fi/>. [Läst 28.10.2015.]
- Kielipankki 2 = Korp.csc. KLK 1997. <https://korp.csc.fi/>. [Läst 28.10.2015.]
- KRAGH, Ole 1981. *7000 ordspråk och talesätt från hela världen. Ordspråk från 200 språk-områden och 5 årtusenden i urval av Ole Kragh*. Övers. Marie BERTHELIUS. Nacka: Bernces.
- KS = Kielitoimiston sanakirja 1–3 [2006] 2012. Tredje, förnyade upplagan. Helsingfors: Institutet för de inhemska språken.
- NE = Nationalencyklopedin 2015. [www.ne.se/uppslagsverk/encyklopedi/](http://www.ne.se/uppslagsverk/encyklopedi/). [Hämtat 10.2.2015.]
- NK = KARI, Erkki 1993. *Naulan kantaan. Nykysuomen idiomisanakirja*. Helsingfors: Otava.
- NSS = Norstedts svenska synonymordbok. *Ord för ord* [1992] 2007. Stockholm: Norstedts Akademiska Förlag.
- RSSS = Ruotsi–suomi–sanakirja 2007. Helsingfors: WSOY.
- Sananparsikokoelma [textkorpus]. Helsingfors: Institutet för de inhemska språken. [Ingår i samlingen Kotuksen tekstikorpuksia: Sananparsikokoelma]. Tillgänglig på: [http://kaino.kotus.fi/korpus/sp/meta/sp\\_coll\\_rdf.xml](http://kaino.kotus.fi/korpus/sp/meta/sp_coll_rdf.xml). [Hämtat 10.1.2015.]
- SI = LUTTMAN, Hans 2006. *Svenska idiom. 4.500 vardagsuttryck*. Lund: Folkuniversitetets förlag.
- SKES = Suomen kielen etymologinen sanakirja 1974. Andra upplagan. Lexica Societatis Fenno-Ugricae XII,1. Tutkimuslaitos ”Suomen suvu” julkaisuja. Helsingfors: Suomalais-ugrilainen Seura.
- SKS 2 = Suomen kielen sanakirjat 2. *Suomalainen fraasisanakirja* [1974] 1981. Red. Sakari VIRKKUNEN. Tredje, reviderade upplagan. Helsingfors: Otava.
- SKS 3 = Suomen kielen sanakirjat 3. *Suuri sitaattisanakirja* 1982. Red. Jarkko LAINE. Helsingfors: Otava.
- SO = Svensk ordbok utgiven av Svenska Akademien 2009, A–L, M–Ö. Första upplagan. Utarbetad vid redaktionen för Svenska akademiens samtidsordböcker, Lexikaliska institutet, Institutionen för svenska språket, Göteborgs universitet. Stockholm: Svenska Akademien.
- Språkbanken 1 = Korp Bloggmix 2012. <http://spraakbanken.gu.se/korp/>. [Läst 29.10.2015.]
- Språkbanken 2 = Korp Bloggmix 2013. <http://spraakbanken.gu.se/korp/>. [Läst 29.10.2015.]
- Språkbanken 3 = Korp Webbnheter 2002. <http://spraakbanken.gu.se/korp/>. [Läst 29.10.2015.]
- SRSS = Suomi–ruotsi–suursanakirja [1997] 2004. Tredje, reviderade och uppdaterade upplagan. Helsingfors: WSOY och Institutet för de inhemska språken.

## Litteratur

- BBC = British Broadcasting Corporation. <http://www.bbc.co.uk/search?q=build%20peace>. [Hämtat 30.11.2015.]
- BERG, Petra 2013. *Skolfred och andra förebyggande verksamheter i grundskola och på gymnasiala stadiet på Åland*. Arbetspapper från Ålands fredsinstitut. Working papers from the Åland Islands Peace Institute. Mariehamn: Ålands fredsinstitut. [http://www.peace.ax/images/stories/pdf/Berg\\_2013\\_Skolfredsutredning.pdf](http://www.peace.ax/images/stories/pdf/Berg_2013_Skolfredsutredning.pdf). [Hämtat 25.10.2015.]
- Bibel 2000. [www.bibeln.se](http://www.bibeln.se). [Hämtat 2.10.2015.]
- Biographyonline. <http://www.biographyonline.net/scientists/albert-einstein-quotes.html>. [Hämtat 28.9.2015.]
- Finlands grundlag 11.6.1999/731. *Den elektroniska författningssamlingen Finlex*. <http://www.finlex.fi/fi/laki/alkup/1999/19990731>. [Hämtat 10.9.2015.]
- HAMMAR, KG 2013. *Fred är vägen till fred. Ett utkast till en fredsteologi*. <https://www.svenskakyrkan.se/default.aspx?id=932404>. [Hämtat 8.2.2015.]
- HÄKKINEN, Kaisa 2000. Idiomien määritelmää. I: Eeva LÄHDEMÄKI & Yvonne BERTILLS (red.), *Fennistica fausta honorem Mauno Koski septuagenarii. Juhlakirja Mauno Kosken 70-vuotispäivän kunniaksi 21.2.2000*. Åbo: Åbo Akademi. 7–12.
- IDSTRÖM, Anna 2010. *Inarinsaamen käsitemetaforat*. [Doktorsavhandling.] Finskugrisk språkforskning. Finska, finskugriska och nordiska institutionen. Helsingfors universitet. Suomalais-Ugrilaisen Seuran Toimituksia 260. Helsingfors: Suomalais-Ugrilainen Seura.
- Kielikompassi. [https://kielikompassi.jyu.fi/opetus/kirjoitus/kirjoituskurssi/fikt\\_runo\\_sanasto.shtml#metafora](https://kielikompassi.jyu.fi/opetus/kirjoitus/kirjoituskurssi/fikt_runo_sanasto.shtml#metafora). [Hämtat 30.10.2015.]
- LAKOFF, George & JOHNSON, Mark [1980] 2003. *Metaphors we live by*. With a new afterword. Chicago & London: The University of Chicago Press.
- LAUHAKANGAS, Outi 2004. *Puheesta ihminen tunnetaan. Sananlaskujen funktiot sosiaalisessa vuorovaikutuksessa*. [Doktorsavhandling.] Socialpsykologi. Statsvetenskapliga fakulteten. Helsingfors universitet. Suomalaisen Kirjallisuuden Seuran Toimituksia 1001. Helsingfors: SKS Finska Litteratursällskapet.
- Medeltidsmuseet 2015. *Birger Jarl 1210–1266 Studiematerial Birger Magnusson – den siste jarlen och hans tid*. [http://www.sensus.se/globalassets/global/var-pedagogik/studiematerial/kultur-och-musik/birger\\_jarl.pdf](http://www.sensus.se/globalassets/global/var-pedagogik/studiematerial/kultur-och-musik/birger_jarl.pdf). [Hämtat 10.9.2015.]
- MIEDER, Wolfgang 2008. “Many roads lead to globalization”. *The Translation and Distribution of Anglo-American Proverbs in Europe*. International Conference Europhras 2008. Helsinki. Abstracts. S. 4. <http://www.helsinki.fi/hum/sala/europhras/abstraktit1.doc>. [Hämtat 8.2.2015.]
- MIKONE, Eve 2000. Idiomit ja kielipillistuminen. I: Eeva LÄHDEMÄKI & Yvonne BERTILLS (red.), *Fennistica fausta honorem Mauno Koski septuagenarii. Juhlakirja Mauno Kosken 70-vuotispäivän kunniaksi 21.2.2000*. Åbo: Åbo Akademi. 16–32.
- NILSSON, Agneta 2015. *Elevhälsans uppdrag – främja, förebygga och stödja elevens utveckling mot målen*. <http://www.skolverket.se/skolutveckling/miljo-och-halsa/elevhalsan/sa-gor-andra/langre-artiklar-1.193347> [Hämtat 25.10.2015.]
- PIIRAINEN, Elisabeth 2012. *Widespread Idioms in Europe and Beyond. Toward a Lexicon of Common Figurative Units*. International Folkloristics, vol. 5. New York etc.: Peter Lang. [Projektets webbplats tillgänglig på adressen: <http://www.widespread-idioms.uni-trier.de/>.] [Hämtat 1.9.2015.]
- Raamattu. Den gamla översättningen 1933/1938. <http://www.evl.fi/raamattu/>. [Hämtat 2.10.2015.]
- SHAH, Kavita & TODI, Meha 2015. *Bapu: leader of leaders*. <http://www.mkgandhi.org/articles/bapu-leader-of-leaders.html>. [Hämtat 8.2.2015.]

- SINGH, Savita 2015. *Satyagraha: Gandhian Way of Life*. <http://www.mkgandhi.org/articles/satyagrahawayoflife.htm>. [Hämtat 2.10.2015.]
- Skolfreden* 2015. <http://www.koulurauha.fi/om-skolfreden>. [Hämtat 10.9.2015.]
- SKÖLDBERG, Emma 2004. *Korten på bordet. Innehålls- och uttrycksmässig variation hos svenska idiom*. Göteborg: Meijerbergs institut för svensk etymologisk forskning.
- SVENSÉN, Bo [1987] 2004. *Handbok i lexikografi. Ordböcker och ordboksarbete i teori och praktik*. Andra, omarbetade och utökade upplagan. Stockholm: Norstedts Akademiska Förlag.



## AUTHORS

INGEBORG BREINES, Co-president, International Peace Bureau; former director, UNESCO; Norway

RITVA HARTAMA-HEINONEN, PhD, Senior Lecturer in Swedish Translation and Interpreting Studies, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki; Docent in Translation Studies, University of Helsinki

BEN HELLMAN, PhD, Senior Lecturer in Russian Literature, Department of Modern Languages, University of Helsinki; Docent in Russian Literature, Åbo Akademi

HELGA HILMISDÓTTIR, PhD, Senior Lecturer in Icelandic Language and Literature, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki; Docent in Scandinavian Languages, University of Helsinki

PIRJO KUKKONEN, PhD, Professor of Swedish Translation Studies, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki; Docent in Scandinavian Studies, University of Oulu

MAARJA LÕHMUS, PhD, Associate Professor of Media Studies (2003–2013), Department of Social Sciences, University of Tartu, Estonia; Research Fellow (2014–2015), The future of Public Service Broadcasting

MIRA NYHOLM, PhD Candidate, Swedish Translation Studies, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki

IRMA SORVALI, PhD, Professor emerita of Nordic Philology, University of Oulu; Docent in Scandinavian Languages, University of Helsinki; Docent in Swedish Language and Translation Studies, University of Vaasa

VIVAN STORLUND, Doctor of Laws, Independent Researcher, Espoo/Esbo

SUSANNA VÄLIMÄKI, PhD, Senior Lecturer of Musicology, School for History, Culture and Arts Studies, University of Turku; Docent in Musicology, University of Helsinki

EBBA WITT-BRATTSTRÖM, PhD, Professor of Nordic Literature, Department of Finnish, Finno-Ugrian and Scandinavian Studies, University of Helsinki; Docent in Literature, Stockholm University, Sweden











ISSN-L 1799-3156  
ISSN 1799-3156  
HELSINKI 2015

*Ara Pacis Augustae, Rome, Italy. Photo: Pirjo Kukkonen, 2015, Cover design: Koroste*